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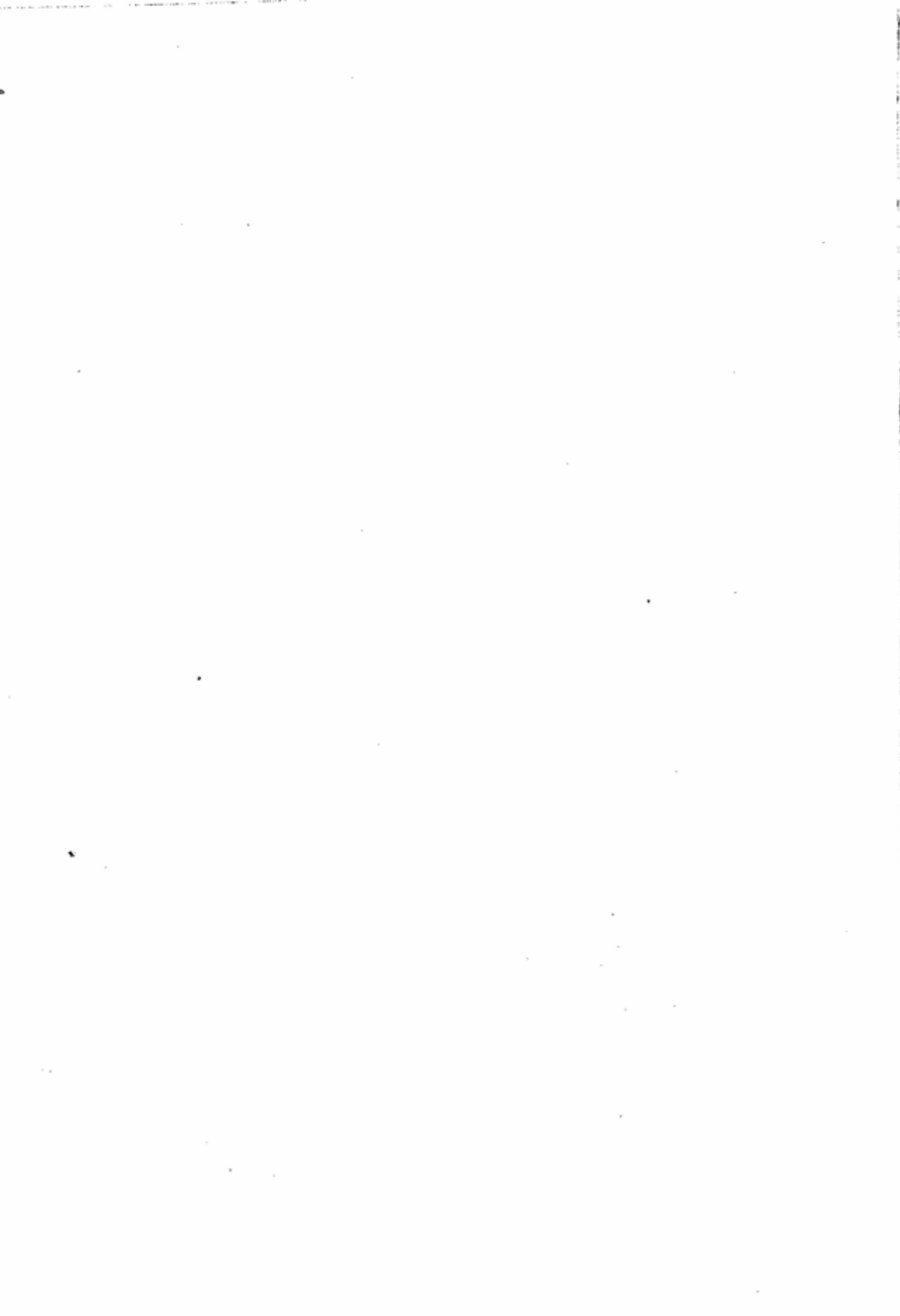
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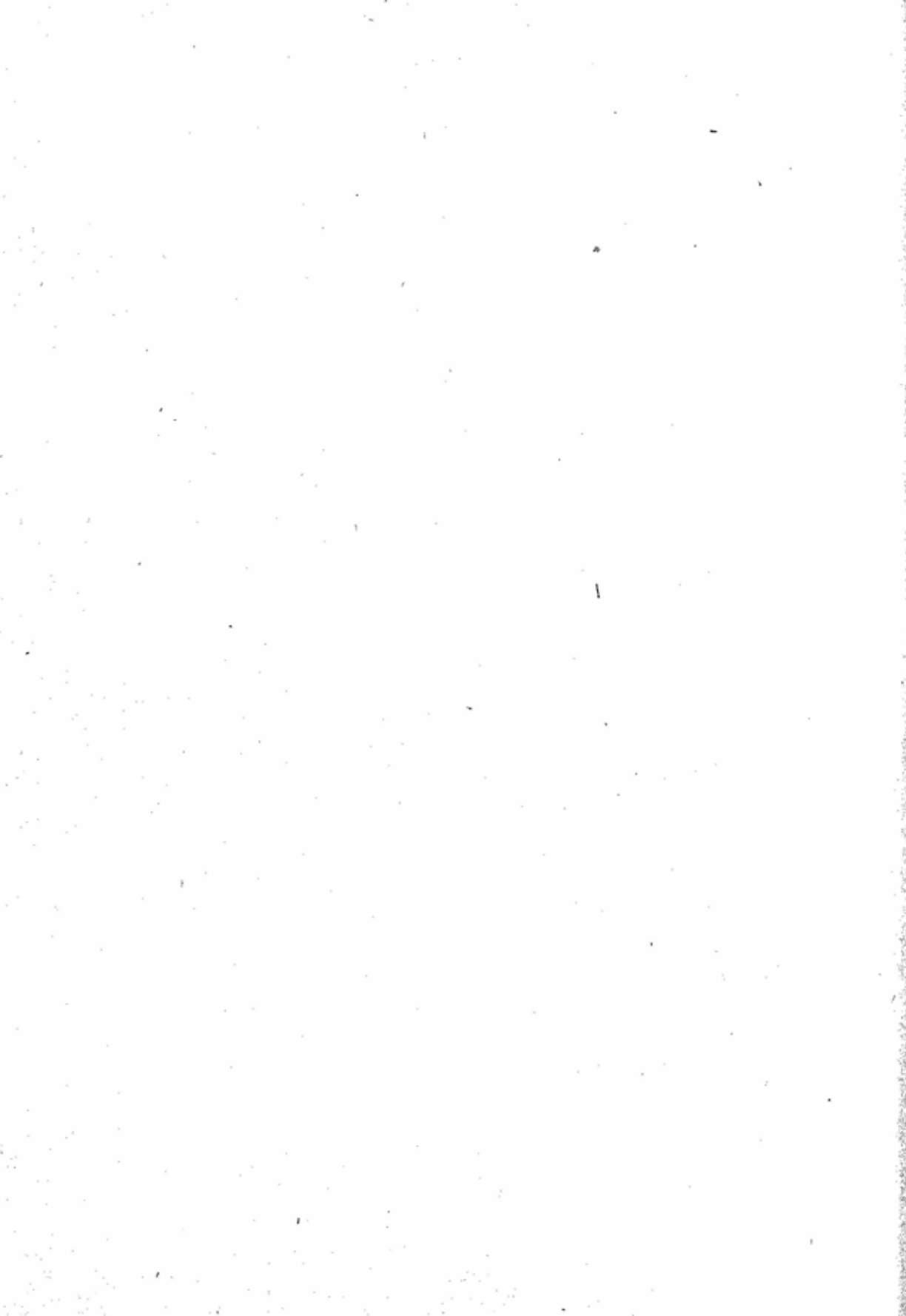
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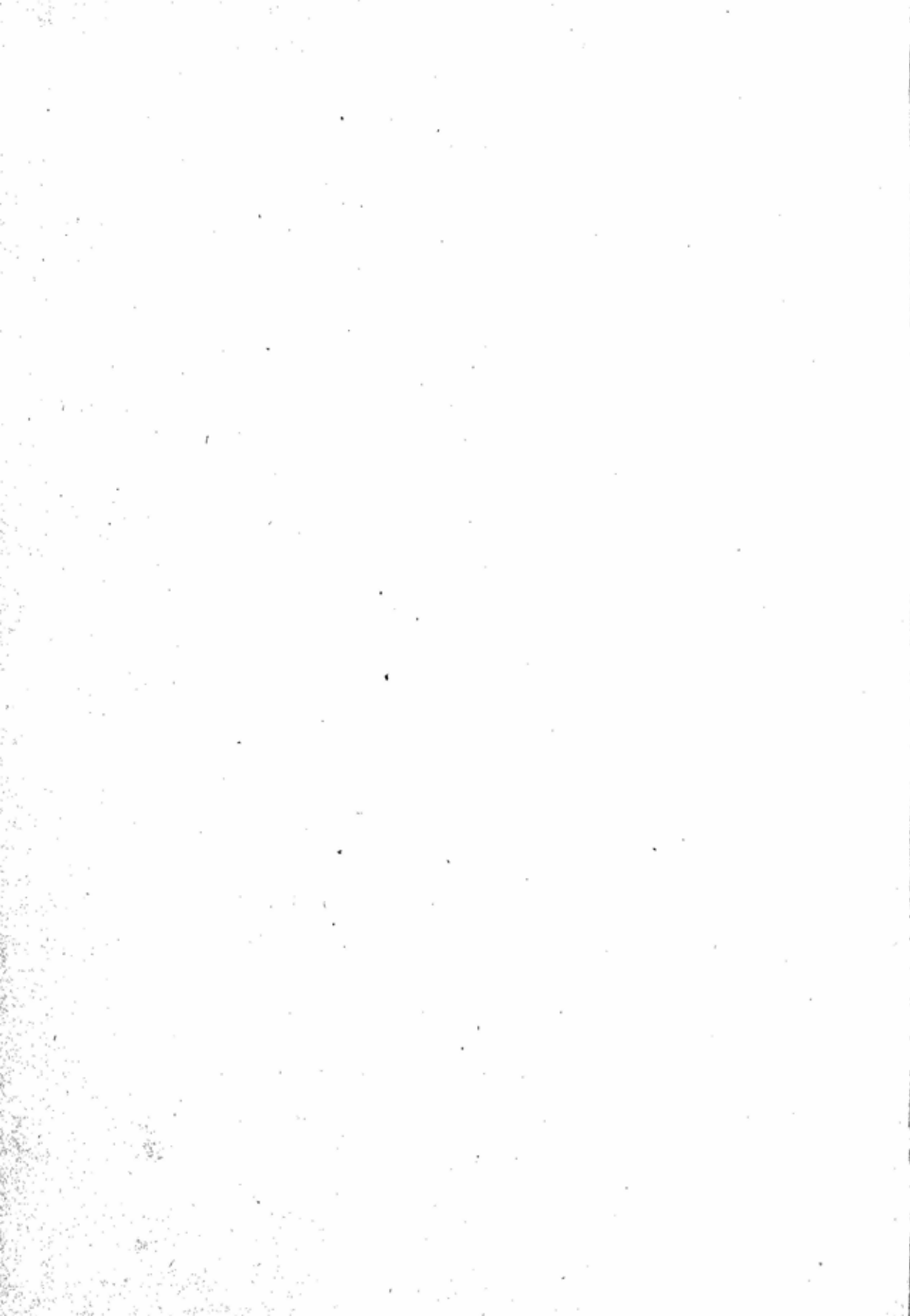


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I. THE LACOCK ABBEY MAGNA CARTA

THE LACOCK ABBEY MAGNA CARTA

AFTER a sojourn of two years in the United States, where it has been displayed in the Library of Congress, the Lacock Abbey Magna Carta of 1225 is now on view for the first time in its permanent home, the Department of Manuscripts. The initial Magna Carta, the instrument which received King John's assent at Runnymede in June 1215 and which is inseparably linked with his name, retained its legal validity for little more than nine weeks, being annulled on 24 August by Pope Innocent III, in virtue of his apostolic authority rather than of his feudal rights as overlord of England. In its stead, a revised and shortened version was produced with papal sanction on 12 November 1216, a fortnight after Henry III, a child of nine, had succeeded to the throne. That version was in turn superseded by a third (with further substantial changes) in 1217, and again by a fourth and final edition in 1225. Almost two years earlier (13 April 1223) Henry, although still a minor, had been declared by his guardian, Pope Honorius III, to be of an age to take up the reins of government, and when, on 11 February 1225, he regranting the Charter 'of our free and good will', it was Magna Carta in its definitive form that he gave to his lieges. 'The identical words', it has been said, 'were then used which afterwards became stereotyped and were confirmed, time after time, without further modification. It is this Charter of 1225 which (in virtue of the confirmation of Edward I) still remains on the statute book.' The Lacock charter, to quote Sir William Blackstone, who used it for his *Great Charter and Charter of the Forest* (1759), is 'the only fair and perfectly complete original of this date at present known to be extant'; for, not long before Blackstone's work appeared, an inkpot had been upset over the other surviving example, which forms part of the archives of Durham Cathedral.

The Charter (Pl. 1) is written in a clear court-hand on a vellum membrane of indifferent quality, measuring 19½ by 12½ inches. At the foot an impression of the Great Seal in green wax, now somewhat defective, hangs from a silk lace of the same colour, to which the remains of a silk seal-bag are also attached. On the dorse in two hands of the thirteenth century are the words *Ex deposito militum Wiltisir* (first hand): *Henrici Regis filii Johannis Regis de libertatibus et quibusdam consuetudinibus per Angliam constitutis* (second hand).

This, assuredly, was the copy of Magna Carta sent to Wiltshire to be proclaimed in the county court. As such, it would have been delivered, no doubt in Salisbury, to William Longespée, Earl of Salisbury, who was sheriff from 1213 until his death in 1226. Presumably the exemplars of the charter of liberties granted by Stephen in 1136, and of the Great Charter of 1215, which are still owned by the Dean and Chapter of Salisbury were already preserved in that city, the capital of the shire. There are indications, moreover, that a second original of the Stephen charter (and apparently an original of Henry I's coronation charter

also) had been sent to Wiltshire and deposited in the great abbey of Malmesbury.¹ That neither Salisbury nor Malmesbury, but Lacock, a small house of Augustinian canonesses inaccessibly situated in the north-west corner of the county, became the repository of the Great Charter of 1225 is clearly attributable to the initiative of the Earl of Salisbury's widow, the Countess Ela. She herself served as sheriff throughout 1227 and 1228, and again from 1231 to 1236. During this second term of office, in 1232, she founded the abbey at Lacock, of which she became abbess and in which she was buried. From the words of the endorsement we may reasonably conclude that she obtained leave to transfer the charter from the capital to her new foundation, a request hardly to be refused if the document, having remained amongst the dead earl's effects, was actually in her hands. After the dissolution of the monasteries, Lacock passed by purchase, in 1540, to Sir William Sharington, who must have secured the charter along with the title-deeds and other manuscripts there preserved. Descending to his niece, Olive, the abbey and its appurtenances were carried into the Talbot family by her marriage to John Talbot of Salwarp (d. 1581). They continued in the possession of that family until Miss Matilda Talbot made over the abbey and ancient village to the National Trust in 1944 and, late in 1945, presented the charter (now Add. MS. 46144) to the British Museum.

Prior to its removal to London and its subsequent excursion to Washington, the charter had almost certainly lain at Lacock for seven centuries. Since its return it has joined the Articles of the Barons (the summary statement of their demands, which was presented, accepted and sealed at Runnymede on 15 June 1215) and two of the four extant examples of the primal Magna Carta drafted within the ensuing fateful week. All are now to be seen side by side in the same case, and we may say with truth that by her public-spirited munificence Miss Talbot has rounded off the documentary representation of the Great Charter of Liberties in the national collection.²

A. J. COLLINS

THE EARLY PROVENANCE OF THE MUSEUM COPY OF THE MISSAL PRINTED AT ROME BY S. PLANNCK, 1496

IN 1923 the British Museum acquired with the generous help of Messrs. C. W. Dyson Perrins, Chester Beatty, and St. John Hornby, a magnificent copy of a Roman Missal printed on vellum by Stephan Plannck at Rome, 31 October 1496. The book is a remarkably fine piece of liturgical printing and its beauty is enhanced by decorations which comprise an illuminated border surrounding the text on the recto of leaf 13, a miniature of the Crucifixion filling

¹ *Engl. Hist. Rev.* xxviii. 445-7.

² See also Collins, *Notes on the Lacock Abbey Magna Carta of 1225*, Washington, 1947.

the page preceding the Canon, and two historiated capitals, all of the greatest delicacy and skill in execution. The border proper, painted in gold and colours, is architectural in design, the columns at the sides decorated with elaborate renaissance ornament, and the architrave embellished with wreaths of bay. The outer margin of the page in question is occupied by a design of vases and cornucopia, among which are disposed three roundels supported by angels and putti. The top roundel contains a miniature of the Virgin and Child, the second of a knight on horseback slaying a dragon, and the third of St. Luke with his emblem of a bull. In the border at the foot of the page are representations of the various altar vessels, while in the centre within a bay wreath supported by cherubs is the coat of arms of the original owner of the book. The shield, surmounted by a mitre, may be described in non-heraldic language as divided horizontally into two, the upper half red bearing the letter A in white, the lower half left blank but for leaves and flowers indicated with very faint lines and apparently not intended as a heraldic charge. The identity of the owner of these arms has remained undiscovered. The Catalogue of books printed in the fifteenth century now in the British Museum, vii. 1130, while rightly setting aside the suggestion formerly made that the book originally belonged to Pope Alexander VI, states that the arms 'show an Augustinian connexion and may indicate a Sacristan of St. Peter's at Rome (who was always a bishop of the Augustinian Order) as the original owner'. The arms of that Order as shown by J. E. V. Kirchberger, *Die Wappen der religiösen Orden* (1895), pl. 2, are, however, a flaming heart transfixed by an arrow, a pastoral staff, and a girdle resting on a closed book. On the other hand; letters of the alphabet are fairly often met with as charges in Italian heraldry, and the view here taken that the coat in question belongs to a family rather than to an Order is supported by another example of its use. In a manuscript index of charges compiled by the late Sir George F. Hill (Add. MSS. 46820, ser. XIV F) it appears, without the mitre, on a fifteenth-century manuscript of Dictys Cretensis, and in this instance the shield is flanked by the initials I. P. The letter A is in fact a charge of the arms of the Mantuan family of Arrivabene, and in the form used by members of the family in the present day it is borne on a fess, with the addition of an eagle in chief.¹ The device of the printer Giorgio Arrivabene of Mantua, active at Venice 1483-1515, shows an adaptation of the earlier simple form, the letter A appearing in white on the black ground of the upper half of a circle, of which the lower half is blank.²

The most distinguished member of the family in the fifteenth century is said to have been Joannes Petrus, who in youth was a pupil of Filelfo and later filled various high offices at the Papal court and was Bishop of Urbino from 1491 until his death in 1504. It can scarcely be doubted that it is he who was the owner both

¹ V. Spreti, *Enciclopedia storico-mobiliare italiana*, i. 429, and Appendix, pt. 1, pp. 236, 237.

² M. J. Husung, *Die Drucker- und Verlegerzeichen Italiens* (1929), no. 115-20.

of the manuscript Dictys and of the Missal. The attribution moreover is confirmed by the demonstrable connexion of the service book with Urbino.

At the end of the volume are bound ten vellum leaves containing additional offices of the 'benedictio fontium' and of St. Crisentinus, written in a beautiful formal hand which may be dated about the turn of the fifteenth century. The office of so obscure a saint as Crisentinus is unlikely ever to have been widely used, and the early home of the volume is therefore to be looked for in the locality in which the fame of the saint flourished.

Crisentinus or Crescentinus we are told¹ was a Roman soldier, who to avoid the Diocletian persecution adopted the life of a hermit and worked many miracles near Città di Castello in Umbria. There he also slew a dragon which after the nature of its kind was killing the people and ruining their crops. Finally he suffered martyrdom and his body was taken to Urbino and deposited in the cathedral, where it became an object of veneration. He was traditionally represented as seated on horseback, piercing the throat of the dragon with his spear. The second roundel of the border in the Missal illustrates then the exploit of the obscure St. Crisentinus and not that of St. George as has naturally been supposed. The subjects of the first two roundels thus correspond to the double dedication of the Cathedral to the Virgin and St. Crisentinus, but the representation of St. Luke in the third and lowest remains unexplained. Of Giovanni Pietro Arrivabene as bishop it is recorded that at a time when episcopal neglect was common he cared for the fabric of his cathedral and was celebrated for his pastoral efforts to bring back his clergy to worthier ways of living. By his will he left 400 golden scudi for the decoration of a chapel dedicated to St. Martin and St. Thomas of Canterbury.² The provision of a service book which would bear comparison with the treasures in the library of his neighbour the Duke of Urbino seems to accord well with the little that is known of this Renaissance prelate.

L. A. SHEPPARD

THE YATES THOMPSON MANUSCRIPTS

IN 1941 the Museum received forty-six illuminated manuscripts from the executors of the late Mrs. Henry Yates Thompson. This gift was made in accordance with her wishes and is certainly the finest of its kind made to the Museum. The manuscripts were part of a collection formed by the late Henry Yates Thompson (1838-1928), the husband of the donor, during the last decade of the nineteenth century and the early years of the present century. Mr. Yates Thompson's ideal was to possess 100 illuminated manuscripts of the finest quality, and he certainly realized his ambition. His policy was on acquiring a better manuscript to weed out a less good specimen. Thus the collection improved. One of his most important purchases was the collection of manu-

¹ *Hagiologium italicum*, i (1773), 333. ² J. Dennistoun, *Memoirs of the Dukes of Urbino*, ii. 463, note.

scripts known as the Ashburnham Appendix which he made from the Earl of Ashburnham in 1897. He acquired many fine books from this source by keeping the best examples and selling the rest in 1899. Single purchases, however, accounted for equally fine manuscripts.

The Yates Thompson collection was primarily based upon the quality of its illumination, which was first class. On the whole it was richest in French, English, and Italian manuscripts of the fourteenth and fifteenth centuries, though there were some extremely important early manuscripts. The French manuscripts included such superb books as the Sainte Abbaye (B.M. Yates Thompson MS. 11) purchased by the British Museum in 1919, the Hours of Jeanne de Navarre, and the Hours of Jean Dunois, the Bastard of Orleans (B.M. Yates Thompson MS. 3). Amongst the English manuscripts were the twelfth-century life of St. Cuthbert (B.M. Yates Thompson MS. 26) acquired by the Museum in 1919 and the St. Omer Psalter, both magnificent examples of English medieval art. The Italian manuscripts included a Dante, and a Book of Hours made early in the sixteenth century at Bologna, both of which contain miniatures by well-known Italian painters. This is but to mention a very few of its splendours.

In 1919 Mr. Yates Thompson decided to sell his collection and after three sales totalling nearly £150,000 he stopped, retaining about one-third. It is this third which forms the basis of the Yates Thompson MSS. now in the British Museum and constitutes the magnificent gift of his widow.

It was inevitable that many of the finest manuscripts should be scattered. At the same time wonderful books have come to the British Museum. To mention a few: the Hours of Jean Dunois (B.M. Yates Thompson MS. 3), executed in Paris in the second quarter of the fifteenth century, is certainly one of the finest French manuscripts in existence. Its style is related to another famous manuscript, the Bedford Hours, Add. MS. 18850. Then there is the Breviary of Verdun use made in 1302 for Renaud de Bar, afterwards Bishop of Metz (B.M. Yates Thompson MS. 8). This manuscript is the first volume of two, the second being in the Bibliothèque Municipale at Verdun (MS. 107). It is a charming example of North French illumination, and its borders are filled with delightful *genre* scenes which are typical of both the period and style. Of English manuscripts the most important is the Taymouth Horae (B.M. Yates Thompson MS. 13), a manuscript of the first half of the fourteenth century originally made for a royal lady (Pl. 11). It contains nearly 400 illustrations, the subjects being drawn from both scripture and romance. There is, for instance, a particularly delightful set of 'jeu de dames' as well as the story of Guy of Warwick. A rather later manuscript is the Book of Hours of Yolande of Flanders (B.M. Yates Thompson MS. 27) with many remarkable miniatures ascribed to the Parisian illuminator Jean Pucelle. Though it has been sadly damaged by damp its considerable artistic merits are still sufficiently preserved to be admired. An Epistle-Book

made for the Sainte Chapelle at Paris (B.M. Yates Thompson MS. 34) belongs also to the same school of illumination.

Amongst the fifteenth and sixteenth century manuscripts there are several Italian books of outstanding quality. Probably the two finest are a manuscript of the *Divina Commedia* written for Alfonso King of Aragon and Naples (B.M. Yates Thompson MS. 36) and a Book of Hours written for Bonaparte Ghislieri of Bologna (B.M. Yates Thompson MS. 29). The Dante contains eighty-five miniatures by two artists and it seems probable that the illuminator of the *Paradiso* was Giovanni di Paolo of Siena. The Ghislieri Hours, formerly known as the Albani Hours, is a highly sumptuous manuscript. It was written in the early sixteenth century by a well-known scribe, Pierantonio Sallando, but its main significance is that it contains a miniature signed by Pietro Perugino. Another miniature in this manuscript should be mentioned, if only because it is less well known: this is the miniature of the Nativity signed by Amico Aspertini of Bologna (1475-1552), whose interest in Late Antique painting may be seen in the borders. The Flemish school is rather less well represented, though a Book of Hours (B.M. Yates Thompson MS. 4) with two miniatures probably by William Vrelant, and a copy of the *Chroniques de Normandie* (B.M. Yates Thompson MS. 33) made for Philippe de Crevecoeur are both excellent specimens of their styles.

But this is merely to make a selection, for the whole collection is both rich and varied. Piety, however, demands that mention should be made of two other manuscripts. The first is the St. Omer Psalter (B.M. Yates Thompson MS. 14), executed in East Anglia early in the fourteenth century, and a magnificent example of English illumination. This manuscript was presented to the Museum in 1918 by Mr. Yates Thompson on his eightieth birthday. Secondly, in 1929, Mrs. Yates Thompson presented a thirteenth-century Bible in French, which was the second volume of Harley MS. 616. Thus two volumes were united again and the Museum had a foretaste of Mrs. Yates Thompson's great generosity.

In fulfilment of a wish expressed by Mrs. Yates Thompson, her executors, in 1949, provided at their own expense a special case for the exhibition of the manuscripts. The case has been installed in the Grenville Library. To afford as wide a view of the collection as possible, the exhibits will be changed from time to time.

F. WORMALD

A DRAWING BY REMBRANDT

THE drawing of a *Woman seated in a Chair* illustrated on Pl. III¹ was quite unknown until it appeared in a sale at Sotheby's on 30 June 1948. It was purchased for the Department with the aid of a substantial contribution from the National Art-Collections Fund (in whose Annual Report for

¹ Drawn with both ends of a quill-pen(?) and washed in brown. 16 by 14 cm. Sotheby's Sale, 30 June 1948, lot 145. 1948-7-10-7.

nomen tuum domine unifica

bis me in equitate tua. **XXX**

Educes de tribulatione ani-

mam meam et in misericordia tua dis-

cedes inimicos meos.

Et pedes omnes qui tribulat

animam meam: quoniam e-

go servus tuus sum. **XXXI**

Gloria patri. **Responsoria.**

Ecce remissus es domine delicta

nostra vel peccatum nostrorum ne

quod unditum sumas de peccatis nos-

tris.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Bic inquit quidem psalmus

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

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Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.

Psalmus.



III. A DRAWING BY REMBRANDT

Woman seated in a chair

1948 it was published) and a gift from an anonymous donor. Everything by a draughtsman of Rembrandt's intense curiosity and unceasing activity, a man who obviously drew as naturally and readily as an ordinary person talks, has not necessarily the same distinction: the British Museum series of drawings by him maintains a high standard, which it would be a mistake to lower by the addition of insignificant drawings however genuine. But the *Woman seated in a Chair* certainly bears comparison with the best of the drawings already in the Department, the unforgettable *Woman asleep* (Hind 97) or the other *Study of a Woman seated* (Hind 29), both of earlier date. The new drawing must from its style belong to the last years of Rembrandt's life, 1660-9, and it has been more precisely assigned to 1662/3. It is unlikely that it is the study for a definite portrait for which Rembrandt had received the commission. It is rather the study from a model posed and dressed to conform to an idea which had come into the artist's mind. The model's dress is that of the sixteenth, not of the seventeenth century and the pose forcibly recalls that of High Renaissance Italian portraits. The tense expectancy of the woman's attitude has something in common with that of Titian's highly charged portrait of Paul III with the two Farneses at Naples or with that of the more dramatic of Sebastiano del Piombo's portraits. It seems possible that Hendrickje Stoffels, so constantly Rembrandt's model at this period, may have sat for him on this occasion, though the strained expression of the seated woman is hardly one we should expect to find on Hendrickje's placid countenance. Rembrandt did, however, dress her up in a similar costume to pose as Venus, in the picture of the goddess embracing Cupid in the Louvre (Klassiker der Kunst, 480: dating from about 1662) and in other paintings.

One feature in the drawing is disturbing. What is the object which the woman holds in her left hand? It is in the position, and has something of the appearance, of an ill-drawn right arm, but Rembrandt can hardly have blundered so grossly, especially when the right hand is indicated so felicitously. It has been suggested that the object is a tall wine-glass, but this is not entirely convincing, and where is the woman's right arm?

A. E. POPHAM

THE EDWARD MOSELY COLLECTION OF THE POSTAGE STAMPS OF BRITISH AFRICA

IN 1946, Mrs. K. Cunningham presented the British Museum with the collection of postage stamps issued within the territories of British Africa, formed by her father, Dr. Edward Mosely, of Johannesburg, Union of South Africa. This gift is the Museum's most important philatelic acquisition since Mr. T. K. Tapling bequeathed his famous collection. While Dr. Mosely's collection, restricted as it is to the stamps of the British Empire in Africa, is not so all-embracing as Tapling's, it is, nevertheless, for the countries it covers, not

only supplementary but also complementary to Tapling's. Mr. Tapling died in 1891, and his collection did not include any stamps issued after 1890. Dr. Mosely's collection, on the other hand, comprises all the stamps of British Africa up to the King George V Silver Jubilee issue of May 1935, and among the earlier stamps it contains some that were not known to exist at the time of Tapling's death.

The collection consists of stamps of the following countries and colonies: Ascension; the Bechuanalands; Cape of Good Hope (including Mafeking and Vryburg); Gambia; Gold Coast; Kenya, Uganda, and Tanganyika; Lagos; Mauritius; Natal; Niger Coast Protectorate; Nigeria; Northern Nigeria; Northern Rhodesia; Nyasaland; Orange Free State; Rhodesia; St. Helena; Seychelles; Sierra Leone; Union of South Africa; Southern Nigeria; Southern Rhodesia; South-West Africa; Tanganyika; Transvaal; Uganda Protectorate; Zanzibar; Zululand. The stamps of the following territories are not included in the Mosely collection, but they are represented in other collections in the Museum's keeping: Basutoland; British East Africa; British Somaliland; Cameroons; Griqualand West; Madagascar; Stellaland; Swaziland; Togoland.

All the issues of each of the countries included in the collection are well represented, but, naturally, certain parts of the collection are more specialized than others, and this is especially noticeable in the case of Cape of Good Hope, Mauritius, Orange Free State, and Rhodesia. Dr. Mosely spared no efforts to try to make his collection as complete as possible, and he included all known varieties, as well as essays, proofs, 'specimens', and stamps on their original covers.

In describing the rarer and more interesting stamps in the collection each country or territory is taken separately.

Ascension Island. There is a page of British stamps cancelled with the Ascension postmark and used before the introduction of special postage stamps for the island in 1922. All the issues between 1922 and 1935 are included in unused condition, and some of the plate varieties of the 1924-33 issue are also here.

The Bechuanalands. Among the issues of British Bechuanaland the most noticeable things are the blocks of four of the December 1885 issue, and especially the mint pair of the 1s. value. The various double overprints on the $\frac{1}{2}$ d. slate of 1889 are all included, and all the issues to 1895 are practically complete. The stamps of Bechuanaland Protectorate are represented by all issues from 1888 to 1935, a particularly attractive item being a block of four of the 1s. green of August 1888, one of the stamps having the first 'o' of 'Protectorate' omitted.

Cape of Good Hope. This is one of the most important sections of the collection, and the showing of the famous triangular stamps is outstanding. There are die proofs of the 1d., 6d., and 1s., while the stamps printed by Messrs. Perkins, Bacon & Co. are here in all their shades, both used and unused. One of the rarest things in the whole collection is a specimen of the 4d. black, one of only

seven copies known to exist. There are no fewer than 67 stamps of the so-called 'Woodblock' issue of 1861, including two examples of each of the rare errors of colour, the 1*d.* in blue and the 4*d.* in red, and there is a particularly fine specimen of the 4*d.* blue with retouched corner. Among the fourpennies is a used pair in the rare deep bright-blue shade. The printings of Messrs. De La Rue include a number of unused blocks. The subsequent rectangular issues are complete up to the time when the colony was absorbed into the Union of South Africa. A pleasing part of the collection is that containing the stamps issued during the Siege of Mafeking in 1900 by Baden-Powell, of which the Museum did not previously possess any examples.

The collections of *Gambia*, *Gold Coast*, and *Lagos* are complete from their first issues up to the King George V Silver Jubilee issue of 1935, the embossed stamps of *Gambia* being particularly fine. The collection of *Kenya*, *Uganda*, and *Tanganyika* is complete, except for a few of the very high values, in all issues from 1903 to 1935.

Mauritius. While there is no specimen of the rare 'Post Office' issue in the collection, there are pulls in black and in colour from the original plate from which the 1847 issue was printed. The later, locally produced 'Post Paid' stamps are shown in impressions from the earliest to the latest, including those engraved by Lapirot, and the re-engraved 2*d.* of Sherwin. The lithographs of Dardenne are well represented. Among the stamps printed by Messrs. De La Rue are a fine lot of die proofs of the pence issues, and also some strips of imperforate stamps cut from the registration (imprimatur) sheets.

Natal. Dr. Mosely did not collect the embossed issue of 1857-8, and therefore there are none in the collection, but the subsequent issues to 1909 are remarkably complete, and there is a fine showing of the 'Postage' overprints of 1869-70.

Niger Coast Protectorate, *Northern Nigeria*, *Southern Nigeria*, *Nigeria*. The feature of the *Niger Coast* collection is a number of rare proofs of the 1893 issue, some of which are believed to be unique. Among the *Nigerias*, the outstanding stamp is a mint specimen of the £25 of the 1904 issue of *Northern Nigeria*.

Nyasaland. The collection of the stamps of this colony contains two of the rarest stamps of the twentieth century: the 2*d.* and 4*d.* of 1907 on Multiple Crown CA paper. A number of the rare errors of the curious cheque provisional of 1898 are in the collection, notably one with the centre inverted and another with it doubly printed.

Orange Free State. This is one of the important collections, as Dr. Mosely was particularly interested in the issues of this old Boer State. All the varieties of the early surcharges are represented, and there is very little that is missing among the 'V.R.I.' overprints of the South African War.

Rhodesia, *Northern Rhodesia*, *Southern Rhodesia*. Among the notable stamps in these collections are: 1896, 'THREE PENCE' on 5*s.* yellow, a block of nine the

centre stamp of which has the 'R' of 'THREE' inverted; 1909, £1 grey-purple, vertical pair, one stamp with and one without overprint; 1910, £1 scarlet and reddish mauve.

St. Helena. There are some particularly rare errors among the stamps of this colony, and the collection contains some of them, including the 2½d. ultramarine of 1893 doubly printed and the 1s. yellow-green of 1894 with double surcharge.

Seychelles. There is a very complete showing of these stamps, and although there are no great rarities among the issues of this colony, there are many scarce items, and these are well represented in the collection.

Sierra Leone. The collection contains a mint specimen of the 4d. blue on CA paper, of 1883, and among the provisionals of 1893 and 1897 are some complete settings of the surcharges.

Union of South Africa. This collection is particularly acceptable, as none of the collections housed at the Museum contains any of the stamps of this Dominion. Here we have a practically complete collection of the issues of the Union of South Africa from the first in 1910 up to May 1935. Although there are no rare stamps, there are a number of elusive varieties, and these are represented in the collection.

South-West Africa. Here, again, none of the stamps of this Mandated Territory was represented in the Museum's collections. The collection opens with a page of South African stamps used in the territory before the issue of special stamps; then follow the overprinted stamps of 1923-30, the definitive issues from 1931 to 1935, and finally the 'Official' stamps.

Transvaal. The Tapling collection of this country's stamps (up to 1890) is one of the best three in existence (the others being the Royal Collection at Buckingham Palace and the J. H. Curle collection in the Africana Museum, Johannesburg), but of the stamps issued after 1890 the British Museum had little to show. Fortunately, the Mosely Collection of Transvaal stamps is strongest in the issues since 1890, and the Museum now has a fine collection of these stamps right up to 1909 when the Transvaal ceased to be a separate country on becoming part of the Union of South Africa. The collection contains examples of the essays prepared for an issue with President Kruger's portrait, which did not mature owing to the outbreak of the South African War in 1899. There is a specimen of the 1d. scarlet of 1905 watermarked in error with a cabled anchor instead of Multiple CA. The unissued 2d. grey of 1909 is represented by a mint copy and another with 'specimen' overprint.

Uganda Protectorate, Zanzibar, Zululand. There are a few of the type-written stamps made by the Rev. E. Millar, at Mengo, for the use of missionaries in Uganda in the middle 'nineties, and the subsequent issues are complete. The provisional stamps used in Zanzibar in 1895-6 are not included in the collection, but the later issues from September 1896 to 1927 are notable for their completeness. The few stamps of Zululand are well represented.

H. R. HOLMES



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IV. EDWARD MOSELY COLLECTION OF AFRICAN STAMPS

1 and 2, Cape of Good Hope, 1861, 1d. blue (errors of colour); 3, Cape of Good Hope, 1861, pair of 4d. deep bright blue; 4 and 5, Cape of Good Hope, 1861, 4d. red (errors of colour); 6, Cape of Good Hope, 1861, 4d. blue, with redrawn right corner; 7, Cape of Good Hope, 1853, 4d. black; 8, St. Helena, 1893, pair of 2½d. ultramarine, upper stamp doubly printed; 9 and 10, Transvaal, *circa* 1900, Essays prepared for a President Kruger issue.



V. WATER-COLOUR BY WILLIAM BLAKE, *JACOB'S LADDER*

THE GRAHAM ROBERTSON BLAKES

THE renowned collection of works by William Blake formed by the late Mr. Graham Robertson was dispersed at Christie's on 22 July 1949. Mr. Graham Robertson's executors purchased a number of the finest drawings at the sale, and, in memory of their former owner, presented these, through the National Art-Collections Fund, to certain public museums and art galleries, including the British Museum. Through this generous action the Department of Prints and Drawings has become possessed of three splendid examples of Blake's art in water-colour which may be regarded as a fitting memorial to one of the most distinguished of Blake collectors.

Two of the drawings presented are Old Testament subjects, *Jacob's Ladder* and *The Sacrifice of Jephthah's Daughter*; the third represents *The Judgement of Paris*.

The *Jacob's Ladder* dates from about 1800, and was exhibited at the Royal Academy of 1808, no. 311, on the last occasion when Blake's work was shown at that institution during his lifetime. In the following year, 1809, it appeared in Blake's own 'one man show' held over his brother James Blake's hosiery shop at the corner of Broad Street. In connexion with this latter exhibition was published *A Descriptive Catalogue of Pictures, Poetical and Historical Inventions, painted by William Blake, in Water Colours, being the Ancient Method of Fresco Painting restored; and Drawings, for Public Inspection, and for Sale by Private Contract*.

In this pamphlet the *Jacob's Ladder* appears as no. xiii, and is classed with three other drawings, no. xi. *The Body of Abel found by Adam and Eve*, no. xii. *The Soldiers casting lots for Christ's Garment*,¹ and no. xiv. *The Angels hovering over the Body of Jesus in the Sepulchre*.² On these the *Descriptive Catalogue* makes the following comment, on pp. 60-1:

The above four drawings the Artist wishes were in Fresco, on an enlarged scale to ornament the altars of churches, and to make England like Italy, respected by respectable men of other countries on account of Art. It is not the want of genius, that can hereafter be laid to our charge, the Artist who has done these Pictures and Drawings will take care of that; let those who govern the Nation, take care of the other. The times require that every one should speak out boldly; England expects that every man should do his duty, in Arts, as well as in Arms, or in the Senate.

This, of course, is both an echo of Sir Joshua Reynolds's exhortation towards a 'Great Style' in English painting, and a curious anticipation of the Prince Consort's hopes of founding a national school of fresco decoration in the grand manner whose immediate aim was the adornment of the newly constructed Houses of Parliament. One can only regret that those who supported these movements never found anyone of the genius of Blake to realize their ideals.

¹ Presumably the water-colour in Mr. Graham Robertson's Collection; cf. Darrell Figgis, *The Paintings of William Blake*, 1925, pl. 46. It

appeared in Mr. Graham Robertson's Sale as lot 33.

² In 1925 in the collection of Mr. Sydney Morse; cf. Darrell Figgis, *op. cit.*, pl. 48.

The *Jacob's Ladder* was acquired by Blake's principal patron, Mr. Thomas Butts, and later passed successively to Lord Houghton and Lord Crewe before entering Mr. Graham Robertson's collection. Mr. Graham Robertson considered it to be 'one of Blake's finest inventions', both for its exquisite colouring of deep blue, green, and gold, and for its remarkable presentation of the subject, with its spiral of steps leading upwards and away into the distance (Pl. v).

The Sacrifice of Jephthah's Daughter is dated 1803. It too was in the collection of Mr. Butts, later passing to his grandson, Captain Butts, from whom Mr. Graham Robertson acquired it.

In composition it reminds one rather of the neo-classic memorial slabs designed by John Flaxman and his contemporaries: a rectangular altar flanked by mourning figures, and surmounted by a pedimental relief—often of some figure-subject—in the case of Blake's water-colour suggested by the little praying figure of Jephthah's Daughter with bundles of rushes heaped behind her. Jephthah himself is in one of Blake's characteristic attitudes, kneeling in supplication before the altar with arms outstretched.

The colouring is used rather sparingly, but with great effect, to contrast with the grey mass of the altar. The flesh tones of Jephthah's body are stippled, in a manner characteristic of Blake's modelling, with tints of pale rose and blue; his drapery is light scarlet. Beside him is a smoking urn shaded a deep blue. There is a faint gold light in his daughter's hair and on the rushes behind her. The curtain-like clouds on either side are coloured reddish brown on the left, and blue on the right.

The Judgement of Paris is a later work, dating from 1817. Again it belonged to Mr. Butts, and was acquired by Mr. Graham Robertson from the grandson, Captain Butts. Though the arrangement of the principal characters may show an acquaintance with Marcantonio's engraving of the subject, Blake's treatment is quite original and most lively. The personal characteristics of the three goddesses are admirably expressed: Juno, tall and amply rounded, pointing towards the sky majestically yet with some anxiety, as if making a final bid for Paris's favour; Venus, comely like one of Rowlandson's beauties and rather shy; Minerva, aloof, statuesque, and slightly masculine. Paris, a languid youth in yellow and pink, reclining on a bank to the left, lazily offers the apple to Venus. Beside him lies his dog with the name ΠΑΡΙΣ on its collar, and further to the left, Cupid, a muscular and vigorous young man—not at all the pretty *amorino* of tradition—leaps upwards in exultation at the choice. The line of Cupid's movement is continued in the hovering figure of Mercury behind whom appears the repulsive demon of Discord against a dark blue-grey cloud. The background on the right, behind the goddesses, in contrast, is a quiet pastoral landscape with a flock of sheep lightly indicated against a distant wood tinted a pale green.

E. CROFT-MURRAY

CHINESE HISTORIOGRAPHY

IN 1937 this Department acquired 108 sections of The Authentic Records of the Reign of Hsüan Tsung (i.e. Tao Kuang) in the original manuscript (see *B.M.Q.* xi. 182). In December 1947, through the kind offices of Mr. McAleavy, the complete official record of the Ch'ing dynasty (*Ta ch'ing li ch'ao shih lu*) down to the end of the reign of Kuang Hsü was purchased in another form. The work consists of no fewer than 1,220 paper volumes, enclosed in 122 Chinese cases covered with yellow silk. It was published in Japan, apparently in 1938, from a photostat of the copy in the archives at Mukden by order of the Government of Manchukuo. The original was kept in duplicate at Peking and Mukden, and until the appearance of this photostatic edition it was almost inaccessible to scholars, though it is an indispensable source of information on Manchu dynastic history. Its Museum pressmark is 15420. a. 1. LIONEL GILES

TWO PERSIAN MANUSCRIPTS

TWO fine Persian manuscripts, acquired in September 1948, form part of a bequest to the Museum under the will of the late Sir Bernard Eckstein, Bart.

1. The *Dīvān*, or collected poems, of Ḥāfiz Sa'd, a writer apparently of the thirteenth century, classified under the following headings: *Qasīdahs* (long odes), *Ghazals* (shorter odes), *Muḥaṭṭa'āt* (short pieces), *Rubā'iyāt* (quatrains), *Mu'am-miyāt* (riddles). It was copied in A.H. 864 (A.D. 1459) by Shaikh Maḥmūd for the library of Shāh Būdāk, son of the founder of the Shaibānī dynasty of Uzbeks who ruled in Transoxiana, with their capital at Samarkand, from 1429 till about 1600. Shāh Būdāk himself never reached the throne, but is known as a distinguished patron of art and letters. The poems are copied within gold borders on gold-sprinkled paper in an exquisite Nasta'liq script which ranks as one of the finest specimens of Persian calligraphy in the Museum. The two opening pages (foll. 1 *b* and 2 *a*) are sumptuously illuminated in blue and gold, and medallions in the centres of these pages contain Arabic inscriptions recording the names of the author, scribe, and patron. The illumination of the section headings is in a wider range of colours. The third section of the work ends with a miniature of Shāh Būdāk accompanied by two courtiers, attendants, and a musician. It is of fine quality but may be as late as the nineteenth century. 10 by 5 inches. Or. 11,846.

2. The *Gulistān*, the well-known collection of moral tales in prose and verse, by Sa'dī of Shiraz, who died in A.D. 1292. It is copied in a beautiful Nasta'liq hand by the eminent calligrapher Mun'im al-Dīn al-Auḥadī and dated A.H. 919 (A.D. 1513). The volume is illustrated by thirteen miniatures in early Ṣafavī style. It was formerly in the Claude Anet collection. 9½ by 5½ inches. Or. 11,847.

A. S. FULTON and BASIL GRAY

A RARE ARABIC MANUSCRIPT

IN 1935 almost every cultural centre in the Arabic-speaking world held celebrations in honour of the thousandth anniversary of the death of the poet al-Mutanabbī. Freethinker and leader of revolution in his earlier years, he later found patronage at the court of Saif ad-Daulah in Aleppo and there poured forth a stream of poetry which, according to the canons of Arabic literature, has never been surpassed and rarely equalled in beauty and power. Many literary critics from the tenth century onward have written commentaries on his work and most of these are available to scholars either in manuscript or printed editions. But one of the outstanding commentaries is extremely rare—that of the eminent eleventh-century philologist Abu Zakariyā al-Tibrīzī, and of this the Department of Oriental Books and Manuscripts secured a copy in December 1948. It is incomplete, containing about two-thirds of the text, and appears to be the work of a fourteenth-century scribe. The text of the poems is written in red and the commentary in black ink. The only other recorded copy is preserved in the Bibliothèque Nationale. Tibrīzī was a disciple of the great philosopher poet Abu al-'Alā al-Ma'arri. For many years he taught in Egypt and later held the professorship of philology in the Nizāmiyah College in Baghdad, where he died in A.D. 1109. The volume measures 8 by 5½ inches. Its pressmark is Or. 11,867.

A. S. FULTON

THE LLOYD COLLECTION OF COINS OF WESTERN GREECE

IN 1946 the magnificent collection of coins of South Italy and Sicily formed by Dr. Albert H. Lloyd, and his daughter, Miss Muriel Lloyd, was presented to the Trustees by Mrs. Lloyd in fulfilment of Miss Lloyd's intention to bequeath it to the nation. It comprised 1,687 pieces (mostly silver, some gold and a few bronze) all in admirable condition: a scholar's collection, rich in long series from such mints as Metapontion, Terina, Selinus, Syracuse, but covering those fortunate centuries in which each piece is not only an archaeological document but a work of art.

The collection has already been published as a whole as Volume II of *Sylloge Nummorum Graecorum*, and only a few outstanding pieces can be noticed here, all of them silver: a nomos of Metapontion (Pl. vi, No. 1, about 375 B.C.) with a veiled head of Demeter flanked by springing corn, and the city's badge, an ear of corn, on the reverse: another nomos of Thurioi (Pl. vi, No. 2, 443 B.C.), among the earliest issues of the new Athenian colony founded to take the place of Sybaris, whose types, the helmeted Athena and a bull representing the local river, give us a better idea of the splendours of contemporary Athenian art than



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VII. PAINTED LIMESTONE STATUETTE OF THE LADY NINOFRETMIN

the mass-produced coins of Athens herself: another of Terina (Pl. VI, No. 3, about 400 B.C.), showing the eponymous nymph, both head and full length, winged, playing with a bird, in a charming *genre* picture signed by the Syracusan engraver Enainetos in microscopic letters on the snood of the seated figure: a tetradrachm of Rhegion (Pl. VI, No. 4, about 430 B.C.), with the mask of a lion, Apollo's beast in local cult, and a laureate head of the god himself signed by the engraver Py-- , whose noble dignity reveals the Attic influence already radiating from Thurioi: a decadrachm of Akragas (Pl. VI, No. 5, about 510 B.C.), one of the great rarities, with the chariot of the Sun circling the heavens, and a magnificent composition of two eagles devouring a dead hare: two tetradrachms of Gela, the earlier (Pl. VI, No. 6, about 490 B.C.) showing one of the cavalry for which the city was famous, and, on the other side, the River Gelas on which it stood, in the guise of a man-faced bull; the later (Pl. VI, No. 7, about 425 B.C.) with Victory driving the conventional Sicilian racing-car, and the river-god again, framed in fishes, but now quite humanized save for the tiny horn springing from his temple: a tetradrachm of Himera (Pl. VI, No. 8, about 450 B.C.) with a racing-car and on the other side the eponymous nymph sacrificing at an altar beside the hot spring which gave the city its later name of Thermai—note the gay little satyr splashing in its trough, so realistically studied that his legs are actually refracted where they pass beneath the water: a tetradrachm of Selinus (Pl. VI, No. 9, about 450 B.C.) with its patron deities, Artemis driving Apollo the archer in his chariot, and on the reverse the river-god Selinus, larger than life, sacrificing at an altar in a sacred precinct: finally the famous decadrachm of Syracuse called the Demareteion (Pl. VI, No. 10, 479 B.C.), of which the collection actually contained two specimens, struck to commemorate the defeat of the Carthaginians at the battle of Himera, with bullion, as the story goes, from the gifts made to Demarete, wife of the Syracusan ruler, by Carthaginian prisoners who owed their lives to her intercession; beneath the conventional racing-car is the lion of Carthage in full retreat, and Arethusa's head, framed in her dolphins, wears the olive wreath of victory.

This is the most important single acquisition of Greek coins since the Payne Knight Bequest in 1824.

E. S. G. ROBINSON

TWO EGYPTIAN ANTIQUITIES FROM THE ALNWICK CASTLE COLLECTION

ONE of the largest and most famous private collections of Egyptian and Babylonian antiquities in this country has been housed for more than a century in Alnwick Castle, the seat of the Dukes of Northumberland. The greater part of the collection was acquired by the fourth Duke who, as Lord Prudhoe, visited Egypt in 1826, but some valuable additions were made by his

successors, including one¹ of the six pieces, three from Egypt and three from Mesopotamia, which have now been purchased by the Trustees of this Museum; the remainder of the collection has been acquired by Durham University, and it is understood that it will eventually be exhibited in Hatfield College. The two pieces chosen for publication here are a painted limestone statuette (no. 65430) and a glazed steatite commemorative scarab of King Amenophis III (no. 65428).

The limestone statuette (Pl. VII), which measures 18 inches in height, represents a woman who is described in two identical hieroglyphic inscriptions carved on the sides of the seat as 'The one who possesses esteem with the god, the royal relative Ninofretmin (?)'. Samuel Birch, describing the statuette in 1880,² stated that it was one of the earliest Egyptian sculptures known at that time, but this statement no longer holds good at the present day. Unfortunately, the designation 'royal relative' and the name, which seems to allow of no other reading than Ninofretmin, offer little help in determining the exact date and the rank of the lady, for the name appears to be otherwise unknown and the title was borne throughout Egyptian history by women whose connexion with the royal house was often remote. Stylistically, however, the statuette belongs to the IVth Dynasty (c. 2690-2560 B.C.) and perhaps to the earlier part of that period. It may be surmised that the owner was not only of high birth, but also the wife of a nobleman who caused the figure to be placed by the side of his own in the chapel of his Mastaba somewhere in the Memphite necropolis.

Although the stone is very well preserved, little of the paint remains except on the black braided wig and on the chair. Traces of yellow, the colour normally used to represent the bodies of women in the Old Kingdom, are visible on the arms and it may therefore be deduced that the dress, which was white, was without sleeves, being suspended from the shoulders by straps, no doubt originally indicated in white. Over the forehead, projecting from beneath the wig, may be seen locks of natural hair parted in the middle of the head and painted black. Some traces of dark colouring beneath the neck indicate a broad bead necklace. The chair, carved in one piece with the figure, is mottled in imitation of granite and the inscriptions still contain particles of the bright blue paste with which they were filled. In spite of the loss of so much of its former colour, the statuette is still pleasing to the eye and its acquisition constitutes a notable addition to the Museum's collection of Egyptian sculpture dating from a period which has hitherto not been adequately represented.

As a class, the commemorative scarabs issued by Amenophis III (c. 1400 B.C.) of the XVIIIth Dynasty were undoubtedly the most informative objects of their

¹ This piece (no. 65429), a fine schist statuette of Mery-ankh-Re Mentuhotep of the XIIIth Dynasty, will be published shortly by the present writer in a volume of the *Cahiers d'Histoire*

Egyptienne which will commemorate the fiftieth anniversary of the Cairo Museum.

² S. Birch, *Catalogue of the Egyptian Antiquities at Alnwick Castle*, p. 73.

kind produced by any king of ancient Egypt. Each specimen is in fact an historical document of considerable human interest. Five events, which must have been regarded as of outstanding importance, were commemorated in this way by the king: his marriage with Queen Tiy, the slaughter of 170 wild cattle in 2 days, the shooting of 102 lions in the first 10 years of his reign, his marriage with a Mitannian princess and the construction of a pleasure-lake for Queen Tiy. Examples of scarabs commemorating the first four of these events have been in the Museum's collection for many years. The addition of the Alnwick Castle scarab, one of three extant specimens narrating the construction of the lake, has now completed the set—the only complete set possessed by any collection of Egyptian antiquities in the world.

Five out of the fourteen lines of inscription which cover the base of the scarab give the names and titles of the king and queen and record that the construction of the lake occurred in the eleventh year of the reign and on the first day of the third month of the inundation season. The remainder states that the king ordered the lake to be constructed in a place named Zarukha, the exact location of which is still uncertain, though it is generally believed to represent the modern Birket Habu, south of the temple of Medinet Habu at Thebes. The length of the lake was 3,700 cubits and its breadth 700 cubits. Finally it records that the lake was inaugurated by the king sailing in the royal barge, called 'Aton-Gleams', on the sixteenth day of the third month of the inundation season. By implication, therefore, the construction of this lake, which covered an area of more than 800,000 square yards, was completed in the remarkably short time of sixteen days, a feat of engineering which certainly deserved the commemoration which it received.

I. E. S. EDWARDS

ROMAN HELMET FROM LONDON

THE exceptionally fine Roman bronze helmet here described was purchased by the British Museum in July 1950. It was found either in the Walbrook or in the Thames.

The helmet (Pl. VIII *a*) is of standard legionary pattern, with hemispherical skull-cap, a broad neck-guard, and a separate brow-guard attached by a rivet at either side and originally secured to the skull-cap in front with solder. At each side is a tubular plume-holder, and the remains of a hinge attachment, secured by two rivets, which originally held a cheek-piece. On the top a patch of solder shows where a knob or plume-holder has been. In the centre of the neck-guard, near the edge, is a small hole for the attachment of a loop of cord or wire by means of which the helmet could be carried or hung up. There is no indication of any means of attachment for a leather or cloth lining. The overall dimensions of the helmet are: length 29.5 cm., breadth 23.1 cm. (neck-guard), height 13.5 cm.

The corresponding measurements of the skull-cap are 21.0 cm., 19.0 cm., and 12.0 cm.

That the helmet has seen considerable service is indicated, not only by the inscriptions described below, which show that it changed hands at least four times, but also by evidence of a grimmer kind. In the front of the skull-cap is a vertical gash, the character of which suggests that it was made by the point of a

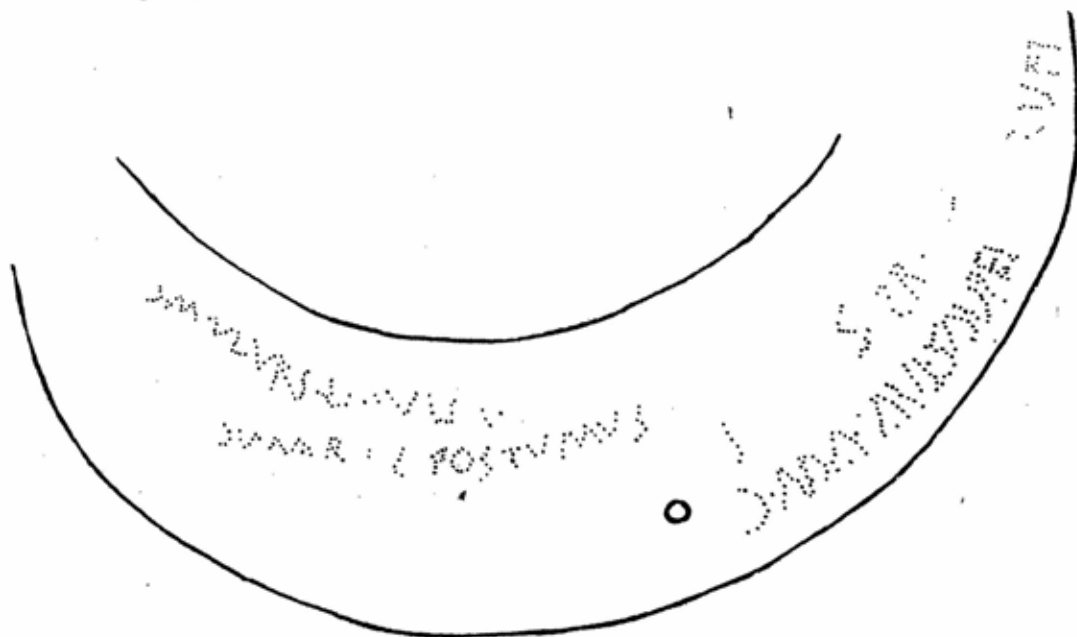


FIG. 1 (18)

sword or spear. It has been repaired by running-in a small quantity of melted bronze.

On the upper surface of the neck-guard are four punched inscriptions (Fig. 1). The following readings are tentative and provisional only; the less certain letters are shown in italics, and those which have so far proved illegible are indicated by asterisks.

- (a) O · M · VLVRI · *AVL*
- (b) O · MAR**POSTVMVS
- (c) I SER · RVFI¹
- (d) O · MA · AVL · SAVPEI²

The type of helmet to which our example belongs was commonly used in the

¹ I am grateful to Mr. R. P. Wright for drawing my attention to the existence of this inscription.

² Perhaps the letter here rendered as 'P' should

be read as 'F', cf. the name SAVFEIVS on a tombstone from Lincoln, *C.I.L.*, vol. vii, no. 183.



a



b

VIII. a. ROMAN HELMET FROM LONDON

b. SPEAR-HEAD OF A KING OF CH'U (*Harry Oppenheim Bequest*)



IX. CUP BY THE BRYGOS PAINTER

northern provinces of the Roman Empire. Lindenschmidt¹ lists twenty specimens.² To these may be added the following (1) From the sea off Chichester;³ (2) A number of fragments from a mid-first century pit at Sheepen Farm, Colchester;⁴ (3) From Nijmegen;⁵ (4) Find-place unknown;⁶ (5) A fine specimen in the Landesmuseum, Zurich, from Schaan, Lichtenstein (possibly the same as one of the two from this place listed by Lindenschmidt).⁷ Of these helmets sixteen come from the Rhine *Limes*, four are from Yugoslavia, and three (besides the Colchester fragments) from Britain. An outlying specimen has been found at Kiel.

Legionary helmets of the type here described sometimes have semicircular pieces cut out of the lower edge to accommodate the ears of the wearer, which are protected by a guard fitted round the edge of the recess. Our specimen is amongst those which do not have this feature. Apart from the presence or absence of ear-guards, the main variation is in the presence or otherwise and position of ornamental fittings. Some helmets have nothing of this kind, others have a simple knob or spike on the top, while others again have a horizontal tubular attachment or other device on the apex to hold a crest. The arrangement on the London helmet is paralleled on that from Sufflenheim, nr. Hagenau, Alsace,⁸ and on No. 3 above, each of which has two lateral plume-holders, besides a spike or plume-holder on top.

The associations of certain helmets of this type (e.g. the Colchester fragments (No. 2 above), one from Hofheim, and examples from the Rhine near Mainz) show that it was in use during the first century A.D. J. W. BRAILSFORD

A CUP BY THE BRYGOS PAINTER

THE vase shown in Pl. ix (inv. 1950, 1-4. 10) was formerly in the collection of Mr. L. J. E. Hooper, who generously gave the Museum a choice of his most interesting pieces, among which this cup takes first place.

It is a small kylix, decorated in red-figure on the interior only. Its height is 8 cm., and the diameter of the picture including the border, 13.5 cm. One handle and part of the rim are modern, and there are some rough, chipped breaks across the picture. Small red-figure cups decorated in this way first appear in the

¹ *Alterthümer uns. Heidnischen Vorzeit*, vol. v, pp. 114 ff., 186 ff.

² This total does not include the British Museum helmet from near Ely, which appears in Lindenschmidt's list, since its composite construction and other features distinguish it from the other helmets here considered.

³ *Colchester Museum 19th Centenary Exhibition Catalogue*, no. 38.

⁴ Hawkes & Hull, *'Camulodunum'*, p. 336.

⁵ *E. Christian and Byzantine Art*—Catalogue of the Baltimore Exhibition, 1947, published by the Walters Art Gallery, Baltimore, no. 349.

⁶ Behn, *'Kat. W.- u. Süddeutscher Altertums-sammlungen'*, no. 2, taf. ii.

⁷ *Illustrierter Führer, Schweizerisches Landesmuseum in Zürich*, pl. iii.

⁸ *Uns. Heid. Vorz.* v. 186, no. 567.

circle of Oltos and Epiktetos, near the beginning of the last quarter of the sixth century, and remain popular into the early classical period. Towards the middle of the fifth century their place seems to be taken by the small stemless cup. Most of them, like most large cups of the period, have the profile of bowl, low stem and flattish foot in a single unbroken contour, but this example has a low conical foot separated from the stem by a convex fillet. These features are found in a group collected by Bloesch, on p. 128 of his *Formen Attischer Schalen*, under the name of 'Kegelgruppe'. All are small cups decorated on the interior only, and the pictures on many of them are by one hand, clearly traceable on our vase too: that of a great nameless painter of the late archaic period, the Brygos painter.

Within a band of stopped maeander, interrupted at irregular intervals by four panels with a cross heavily framed in black, a young warrior is charging to the right. He wears a Corinthian helmet with dotted crest pushed back on his head, a mantle with broad border-stripe hung loosely across his upper arms, and greaves. He carries a spear in his right hand, and on his left arm a shield decorated with a crescent between circles and supplemented by an apron decorated with dotted spirals and blobs, the lower edge deeply vandyked. A hostile arrow sticks in the ground behind him, and a big stone is about to crash on his shield. In the field to left and right of his head is an inscription in red: *ἡ πᾶσις καλε*—'the girl is beautiful'. Red is also used for a band at the bottom of each greave—greave-linings rather than anklets. Thinned glaze is used for inner markings on the body and for the long rough hair that falls in front of the ear. The artist has forgotten to reserve the contour of the hair below the neck-piece of the helmet, but has added a relief-line across the black to mark it. Relief-contour is used throughout, except for the front part of the crest top; the relief-contours of the spear-haft cross the border-pattern.

The Brygos painter's best work is remarkable for a splendid combination of vigour, sometimes reaching fury, with fine and delicate handling, but in his late work there is a falling off alike in strength and refinement. The group of small cups to which ours belongs is a product of this late phase, but some, including ours, belong near the beginning of it and have some of the master's old quality. The drawing is hasty, even coarse, but the action is realized with force and excitement. Detailed renderings, such as the lips and chin and the eye, make the attribution certain.

The inscription is hastily written—the alphas are not crossed and are scarcely distinguishable from the pi; a peculiarity found elsewhere in the painter's later work. Praise of a beautiful girl is a good deal less common on vases than that of a beautiful boy, and is usually associated with scenes of feminine life. It is surprising, since fifth-century Athens was not an Age of Chivalry, to find it appended to a scene of battle. I should like to suppose that the scene was laid under the walls of Troy, and that this was praise of the fair Helen; but I fear it is

more likely to be a slip. A 'Kegelgruppe' cup in Berlin, produced in the same workshop about the same time and decorated by a fellow of our painter, shows a naked girl laying her clothes on a stool. A vase-painter would, I imagine, have painted several small cups like this in a day: the red would probably not be added till the black had dried a little: and if he had successively painted our cup and another like that in Berlin he might have added the inscription afterwards to the wrong one.

The Brygos painter is so called after the potter Brygos, whose name appears on several of his masterpieces. Bloesch has pointed out that the 'Kegelgruppe' cups should all be the work of one potter, but there is no evidence that they are late works of the potter Brygos. The Brygos painter seems to have begun his career during the first decade of the fifth century. I suppose that our cup was painted after 480 B.C. The degeneration of the Brygos painter's late work is paralleled in that of his great contemporaries, the Berlin painter and the Kleophrades painter. All these artists were essentially archaic in spirit, and could not adapt themselves to the changed outlook of the aftermath of the Persian wars. Their contemporary Douris, on the other hand, whose younger work never equalled theirs, seems to have found himself in the more classical atmosphere of his old age.

The Museum possesses several masterpieces of the Brygos painter's prime, but no other cup of this phase and type.

MARTIN ROBERTSON

THE OPPENHEIM BEQUEST

IT is hardly likely that even the instructed public, apart from specialists, is aware how recent is the growth of the Museum collection of Chinese antiquities. It is only since the first Eumorfopoulos pieces were acquired in 1936 that it has reached the front rank among collections illustrating the early period, up to Sung. Even the collection of Ming porcelain is of recent growth, as may be realized from the fact that of the 103 pieces, representing the cream of the collection, now arranged in the special Exhibition in the Oriental Prints and Drawings Gallery, all but twenty-five are additions since 1925.

It is against this background that can be measured the importance to the Museum of the munificent bequest in 1947 of the whole of the H. J. Oppenheim Collection. In the twenty years between the wars this collection had become well-known to students and the public by reproduction in all the monographs on Chinese art published since 1920, and by loans to many exhibitions; but even those privileged to see it in the owner's flat in Mount Street cannot have been aware of its full extent, and it was being improved right up to 1939.

Harry Oppenheim was an original member of the Oriental Ceramic Society

at its foundation in London in 1921, and the friendly rivalry of that small group of keen collectors has greatly benefited the museums of this country and the study of the subject, which from the beginning included bronzes as well as ceramics. The Oppenheim bequest includes over a hundred bronzes, eighty-two jades, nearly all archaic, and a distinguished group of paintings, as well as ceramics. It is clearly impossible to do more than give a general account of the collection in this place, picking out a few pieces for special mention. In this number the bronzes and early ceramics are treated: the next number will give a similar account of the Ming and Ch'ing ceramics and the paintings. The jade will not be surveyed in the *Quarterly* because the Trustees have in the press a separate publication on the Chinese Archaic Jades, the text of which has been written by Mr. R. S. Jenyns.

BASIL GRAY

I. THE BRONZES

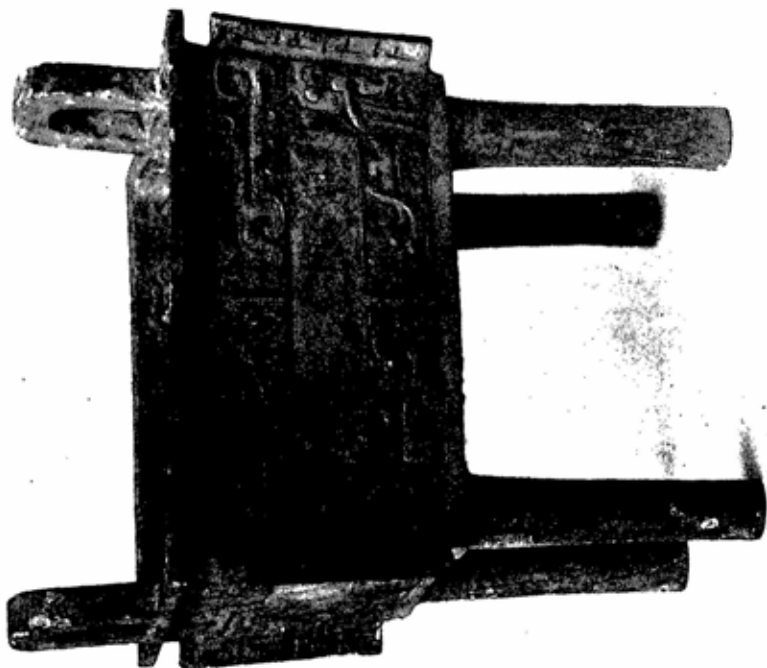
The addition of eight archaic ritual vessels strengthens the collection at a point where it is still somewhat weak compared with the principal American museums. Six of the vessels carry inscriptions of from one to eight characters, and thus provide valuable material for the student.

It is likely to be agreed that the finest piece is the square (or rather rectangular) *ting* on rather tall straight legs (Ht. $9\frac{3}{4}$ in., Pl. x) which is beautifully patinated and in excellent preservation. The decoration on the four sides consists of *kuei*-dragons and birds arranged round a plain panel. Flanges at the four corners increase the impression of strength. The style is that of the 'first phase' of bronze decoration and the inscription inside is consistent with a Shang-yin date. Of the three characters the first remains unidentified, the others read *Fu I* or 'father I', the person on whose behalf the vessel was dedicated.

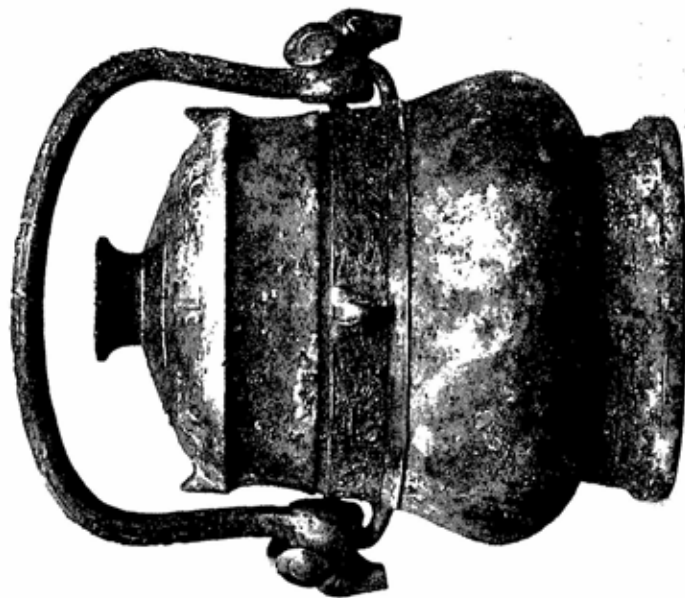
Two vessels are reputed to have come from the Anyang region and their style is consistent with a Shang-yin or early Chou date. The first is another form of *ting*, the *li-ting*, preserving to some extent the three hollow legs which served the practical purpose of allowing the liquid contained in the pottery prototype of this vessel to be readily heated on a fire. This vessel which is $10\frac{1}{2}$ inches high has been reproduced by Mr. Karlgren,¹ having evidently passed into Mr. Oppenheim's hands after being photographed in China. It is inscribed with a single ideograph inside, interpreted by Chinese scholars as equivalent to the modern character *Shih*, meaning any official who keeps records. The principal decoration consists of monster masks (*t'ao t'ieh*) in rather high relief, the central flange masking the joints of the casting moulds, and a band of alternate cicadas and whorls.

The second vessel said to have come from the Anyang site is a food bowl on a high foot rim of a type known as *Kuei* (formerly pronounced *chiu*). The height is $4\frac{1}{2}$ inches and the main decoration of the body is a chequer pattern of diamond

¹ *B.M.F.E.A.* ix, 1937, pl. x, no. 248. His nos. 248 and 249 (p. 29) are to be equated.



a. Ting. Ht. 9 $\frac{1}{4}$ in.



b. Yu. Ht. 9 $\frac{1}{8}$ in.

X. CHINESE RITUAL BRONZE VESSELS

Harry Oppenheimer Bequest

squares in the centre of each of which is a boss in high relief. Below the everted lip is a band of upturned triangular teeth, below which are three animal masks. The vessel closely resembles one reproduced by Jung Kêng in his *Bronzes of Shang and Chou*, 1941;¹ but including three complete registers of diamonds instead of two. There is no inscription; but the decoration is of the first phase, and a Shang-yin date is probable in view of its believed provenance.

The covered wine vessel with swing handle of the type known as *Yu* is also in excellent condition (Pl. x). Previous reproductions² do not do it full justice. The total height is 9 $\frac{7}{8}$ inches and the relation of the decoration to the plain surface is particularly good. The handle is decorated with stylized birds and terminates in two animals' heads in the round. These have long ears and blunt noses. Many vessels of this type show unequivocal stags' heads in this position, and it is therefore probable that the heads are those of deer. Cover and vessel carry identical inscriptions in eight archaic characters:³ *Wei Tso Chi Wei Fu Pao Tsun I*. 'Wei made for Chi Wei Fu this precious ritual vessel.' An identical inscription is found on another vessel, a *Tsun* in the Chinese private collection of Mr. Lu Chiang-liu.⁴ Mr. Karlgren (*B.M.F.E.A.* viii (1936), 115, no. E 25) includes this *Yu* among the class which he attributes to the Yin-Chou phase, that is to the early part of the Chou period when the Shang-yin style of decoration was still carried on. An early Chou date is in any case acceptable. Professor Yetts has pointed out, in a discussion of the identification of this class by the Sung antiquaries as the *Yu*, that the shape is unknown after the early Chou period (*Cull Catalogue*, 1939, no. 3, p. 6).

A covered food-bowl (Ht. 6 $\frac{1}{2}$ in.) in the bequest⁵ is of considerable interest because it is of a very rare type, known only from a fine example in the Sumitomo collection (*Senoku Seisho*, iii, no. 115). The decoration on this vessel is identical with that under discussion, except that in the latter an incised rhomboid pattern⁶ is substituted for the cast design, perhaps representing mountains and trees, in the main field. Of four animals incised round a central trefoil on the lid, only a deer galloping with turned-back head is visible; but the other three can be supplied from the *Sumitomo* vessel as two phoenixes and a stag. Also on the lid of both vessels are three figures of rams cast in the round so as to form feet when the lid is reversed. A curious feature, of both vessels also, is an incised figure of a deer partly on the vessel and partly on the cover. These vessels are of Han date.

There are two examples of the tripod covered vessel with straight spout known

¹ Vol. ii, pl. 132, no. 243.

² S. Umehara, *Shina kodo Seikwa*, i. 78, and Trübner, *Yu und Kuang*, Leipzig, 1929, pls. 25 and 26.

³ Excellent reproductions of both inscriptions are given by Umehara (*loc. cit.*).

⁴ See Lo Chên-yü, *Chêng Sung-t'ang chi ku i*

wên, 1931, vii. 14, and *San Tai Chi Chin Wên Ts'un*, pl. xi, p. 28.

⁵ Reproduced by A. J. Koop on pl. 70 of his *Early Chinese Bronzes*, 1924.

⁶ This pattern occurs on a bronze pilgrim flask in the Buckingham Collection at Chicago (Kelley and Ch'en Meng-chia, pl. lxxiii).

as *Ho*. This type is never highly decorated and one of the two (Ht. $5\frac{1}{2}$ in.) is unadorned apart from the deer's head usually found at the upper end of the handle. There is a single archaic character, undeciphered, cast in the cover. The second example carries an inscription of three characters in the same position and also repeated under the handle. It is in archaic script and can be transcribed *Tso Ch'ü Hsin*, 'made for ancestor Hsin'. The disposition of the remaining decoration is the same as on the *Ho* reproduced by Jung Kêng (*Bronzes of Shang and Chou*, 1941, ii, pl. 246, no. 466). Both vessels may be attributed to the Shang-yin or early Chou period.

Among the numerous early bronze fittings and weapons in the Oppenheim bequest some are so outstanding and well known as to require separate notice. Among them, two pedestals or supports of animal form were certainly their owner's favourites—these are the gilt bronze bear, which has been often reproduced;¹ and a strange yet vital creature which resembles a tapir.² Like other gilt bronze bears, the first has generally been dated in the Han period, but there is no cogent reason for this, and it is not easy to picture the vessel once supported by this weighty figure. It remains attractive and inscrutable. The second animal seems better suited to serve as a support and just below the shoulders is the mark of attachment, but here the species is unidentified. The date, however, can be given more clearly by the double criteria of the alleged find spot and by the style of the decoration which covers most of the body. It is one of the group of bronzes found in 1923 at Li-yü, a site in northern Shansi,³ and a number of these was brought to Europe by the French dealer M. Wannieck. The find included four (or perhaps five) pedestals of this shape,⁴ identical in size ($7\frac{7}{8}$ in. long by $4\frac{1}{4}$ in. high), which would support the suggestion of M. Salles that they formed the feet of one object rather than each separately supporting a vase or incense burner. The find at Li-yü is approximately dated by an inscribed sword to the third century B.C., and the decorative patterns are consistent with this date, for they resemble the Huai-valley style which was certainly not confined to that part of China. A variant form of the same animal but with much shorter legs is in the Freer Gallery, Washington,⁵ and for some reason it seems to have been often represented in bronze in the later Chou period.

Among the weapons there are two exceptionally fine pieces, an axe-head (Ht. $4\frac{3}{4}$ in.) reported to have come from Anyang, the blade of which is occupied

¹ For instance in *Burlington Magazine Monograph on Chinese Art*, 1925, pl. 14, and *Commemorative Catalogue of the Chinese Exhibition*, 1936, pl. 35, no. 509; and *Shina Kodo Seikwa*, vi, pl. 15 a.

² *Ibid.*, pl. 11.

³ See Wenley and Pope, p. 58.

⁴ See G. Salles in *Revue des Arts Asiatiques*, t. viii, 1934, pl. L a, and p. 156; S. Umehara,

Étude des Bronzes des Royaumes Combattants, 1936, pls. xx and xxi; and Musée de l'Orangerie, *Bronzes Chinois*, 1934, fig. 13, no. 153. A similar animal is published by Sun Hai-po in *Honan chi chin t'u chih chung kao*, no. 145. It is stated to have been excavated at Hui-hsien, in N. Honan, and serves as support for a *T'eng* or food-heating vessel.

⁵ Wenley and Pope, no. 3, pl. 32.

by a monster face in which the hole formed by the gaping jaws and the low relief are effectively used to give an appearance of great terror. Karlgren, who has published this axe,¹ calls attention to the asymmetric position of the tang on which is the pictoram of a dragon with head turned back. A highly decorated spear-head, said to come from Chang-sha, is of great interest and also a most beautiful object (Pl. VIII b). The haft is inlaid with a design in turquoise much of which remains in position. The blade is covered with star-shaped rhomboids which appear to be engraved in the bronze and filled with slightly darker metal and then inlaid with an eight-character inscription in decorated characters of 'bird-script'. This kind of script was developed in the Wu and Yüeh states in the fifth century B.C., and this spear-head was actually made for a King of Yüeh, the state which controlled much of eastern China in the Warring States period. This identification has already been made by Jung Kêng for a similar spear-head having a six-character inscription in gold inlay showing exactly the same forms: indeed, the first, second and fourth are identical (*Bronzes of Shang and Chou*, 1941, vol. i, p. 88, and Fig. 134 on p. 90). This spear-head, which is in the collection of Marquis Hosokawa, is not so richly decorated as the Oppenheim weapon, for it lacks the rhomboid inlay and turquoise inlay in the haft. On the other hand, it is larger (measuring, according to Umehara (*Relics of Han and Pre-Han Dynasties*, 1932, pl. liv), 371 mm. against 287 mm). It is to be hoped that Professor Yetts, who has already studied this inscription and written on the Bird script (*J.R.A.S.*, July 1934, pp. 547-52), will publish his conclusions on this important document.

A striking pair of large plaques² (each 12½ in.) in the form of confronted animals are still unexplained. A similar pair of plaques from the David Weill Collection in Paris (S. Umehara, *Shina Kodo Seikwa*, vol. vi, pl. 21) certainly come from the same find, for they show the same imprint on their surface of plaited bamboo matting, which must have been rested on them in the tomb. Dr. O. Sirén has suggested that they may be decorations from a coffin. On republishing one of them³ he suggests a belt fitting, but this is hardly possible in view of the size. The relief is low and the metal thin, and there is no tang for attachment on the reverse, nor any sign on the surface of loops which might once have covered the tangs.

The animals appear to be seated on their haunches and have been identified as tigers, but have peculiar curling noses; their forelegs are raised to grasp a pad which lies on the top of the head. These two features are reminiscent of a figure on a door hinge originally published by Umehara (loc. cit., vol. vi, pl. 35) and several times discussed by Dr. C. Hentze, who calls the animal 'the big-nosed god'. This hinge is now in the Museum collection, having been purchased in 1948. On it the object on the monster's head appears to terminate in an animal

¹ *B.M.F.E.A.* xvii. 103, and pl. x, no. 55. i, pl. 62.

² O. Sirén, *A History of Early Chinese Art*, ³ *Kinas Konst under Tre Artusenden*, i, pl. 30 c.

head, but that is a stylistic trick of the time. No close dating of these pieces is possible at present but the suggestion made by M. Janse in the Catalogue of the Orangerie exhibition of 1934¹ of a border state of the Chou period, since it may point to the south or west, is preferable to Dr. Sirén's 'N.W. China', with its implication of contact with the Ordos style.

BASIL GRAY

II. SUNG AND EARLIER CERAMICS

Mr. Hobson once aptly described the Oppenheim Collection of Chinese ceramics as a 'well tended garden drastically weeded and full of fine flowers'.² To-day it is no longer possible in this country to form a collection which can show such a high level of quality, and within its chosen limits such a representative range. Rather more than half of Oppenheim's collection consisted of porcelain, and by his magnificent bequest the Museum has received 325 pieces.

They range in date from the Six Dynasties (A.D. 225-589) to the eighteenth century, with a tendency to favour the Sung and even more the Ming periods. Early excavated wares are confined to a few exceptional pieces belonging to the latter part of the Six Dynasties and to the T'ang period. The collection is rich in T'ang polychrome glazes; while all the famous kilns are represented by fine examples. A few pieces of *famille verte* of the K'ang Hsi period (1660-1722) are also of superb quality. This article will mention a few of the most important specimens and a second one will be devoted to the porcelains of the Ming period in which the collection excels.

By far the most charming and important of the Six Dynasty pieces is the pottery figure of a man squatting on the ground with his right knee raised. He is feeding a bird that is perched on the sleeve of his right wrist, and he wears a peaked hat, close-fitting coat, trousers, and high boots. His face is turned towards the bird which he is coaxing with a pellet of food held between the finger and thumb of his left hand (Pl. xi). The expression of anxiety on the man's face, and the pose of the bird which is nerving itself to make a dash for the offered morsel, are delightfully intimate. It must be rare to obtain such realistic study in a tomb figure of the Six Dynasties. The body of this piece is of dark grey clay covered with earthy incrustations due to burial, and with the remains of a white slip, which in turn shows traces of coloured pigment.

The T'ang wares with coloured glazes are particularly choice. They include a remarkable model of a guardian lion, such as stood in bronze or stone at the entrance of Buddhist Temples in the T'ang period, but this lion is in pottery covered with a white glaze splashed with green. A still more unusual group is that of a lion devouring a sheep, supporting a tray perforated with holes like a strainer. The brilliance of these T'ang glazes is further exhibited in a covered

¹ No. 103: '*Tcheou barbarisé*.'

² *Chinese Ceramics in Private Collections*, 1931,

p. 33. Fifty-three pages are devoted to the Oppenheim Collection and 114 pieces are reproduced.



a

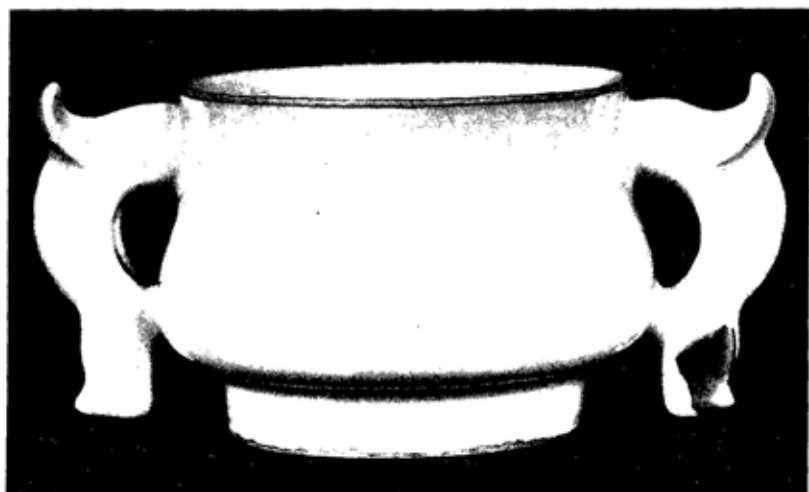


b

XI. a. POTTERY FIGURE OF MAN FEEDING BIRD. Ht. 8½ in.
 b. BOTTLE. HONAN TEMMOKU. Ht. 10½ in.
Harry Oppenheim Bequest



a



b

XII. a. VASE. T'ZÜ CHOU SLIPWARE. Ht. 13 in.

b. INCENSE BURNER. LUNG-CHÜAN CELADON. D. 8 in.

Harry Oppenheim Bequest

jar on which narrow strips of unglazed body are left to prevent the glazes from over-running each other. On dishes these divisions are often effected by deeply incised outlines. Two of these, with radiating floral designs as a central ornament, form part of the collection. Their colours are worked out most effectively in blue, green, yellow, and creamy white. Two other delightful specimens are little covered boxes, one mottled green and yellow, and the other with a lid decorated with plum blossom in yellow and white on a blue ground. Several other T'ang pieces show some feature of interest.

We do not know at what date the evolution from opaque stone ware to a white translucent porcelain took place in China, but it must have been somewhere about the sixth century, for the finds at Samarra show that by the ninth century Chinese porcelain was not only in existence but already an article of export. The Oppenheim Collection has several of these white pieces, which body and finish show to be T'ang. Of far finer quality but later date are the white Ting bowls and dishes of the Sung period with their beautiful ivory white glazes. These are well represented in the collection by two plain white dishes; two bowls with carved lotus design, a favourite Ting pattern, and a good example of a Ting bowl with a moulded ornament in relief of three boys holding branches of lotus. Slightly later, perhaps, is a flat-bottomed dish with the incised design of an ox reclining by a river under a crescent moon. There are also several other white pieces of a more problematical nature, in some of which the glaze suggests affinities with the *Ying Ch'ing* (misty blue) wares. This ware is represented, among other pieces, by a striking vase with a lobed body and lotus petal designs on neck and base. It is of the usual faintly bluish transparent glaze and has an unglazed foot. Vases of this form have been found in tombs in Korea and were imitated by the Koreans. Some authorities in fact believe this piece to be Korean.

Passing to another group of Sung wares, the collection contains a small but important series of dark brown *Temmoku* glazes. There are tea bowls of Chien ware from Chien-ning Fu in Fukien, whose black glazes are streaked with thin lines of brown and silver, 'the hare's fur' and 'partridge feathers' of Chinese ceramic authors. Another variety, known as Honan *Temmoku*, possess greyish white porcellaneous bodies and thick brown glazes. One of these, a ewer, is an excellent example of the so-called 'oil spot' *Temmoku*, owing to a display of silver spots, due to the excess of iron in the glaze. A splendid bulging vase with a wide mouth covered with a black glaze splashed with brown; and a very graceful pear-shaped bottle (Pl. XI), with a spreading mouth, and a lustrous black glaze, freely painted with a floral design in russet brown, are other attractive pieces of this family.

Passing to yet another famous Sung kiln, the collection possesses several specimens of the well-known Chün ware, lavender-grey ranging to blue, often splashed with purple and pink, which was made at Chünchou, near Kaifêng in Honan.

Two of these bulb-bowls are incised under the base with the numbers 7 and 8 respectively. There is also a delightful little incense vase of pale lavender flushed with purple, several saucer dishes, and what has been aptly called a 'bubble bowl', because of the shining and transparent reflections in its oval interior. A small piece of the mysterious soft Chün ware, and a bowl with an olive-green slightly crackled glaze, which is usually called green Chün, and known to the Chinese as the colour of an unripe plum, complete this group.

The collection includes several specimens of Ko ware, said to have originated in the factory of the elder of the two Chang brothers, who worked at Lung Ch'üan in Chekiang, towards the close of the Sung Dynasty. The glaze is thick and soft to the touch and always crackled. It can be either bluish, greyish, or yellowish grey; the term *Mi sê* (millet colour) is often applied to the yellowish pieces. This ware is very scarce and most highly prized by the Chinese. In Oppenheim's Collection it is represented by a little bottle boldly crackled and of a beautiful dove-grey colour, through which the dark brown body emerges on the lip and base rim. A fluted bowl, which may be of later date, and a millet-coloured dish are among the other specimens of this type in the collection.

The better known Lung Ch'üan wares are the grey-green celadons, probably the most famous of all Sung porcelains because they enjoyed a tremendous popularity in the Middle East due to their reputed quality of breaking or turning colour when poison was poured into them. The massively built export pieces of this ware are coarse and clumsy beside the finished pieces made for the home market. Among the last in this collection are a fish-handled incense burner (Pl. XII) of a light grey-green glaze of perfectly even tone which would be most highly prized in Japan where it was probably mended with gold lacquer. Other pieces include a vase decorated with raised lotus pattern, and two bowls of a different type with a buff body and an olive-green glaze. One of these is decorated with chrysanthemum scrolls and the other with lotus petals in relief. This type is known as Northern Celadon.

Lastly, we turn to the Tz'ü Chou wares, which come from the southern corner of Chihli. The principal types are those painted in brown on a white slip, or with cutaway or *sgraffiato* decoration of brown on white. The body, a buff and rather soft stone ware, is usually treated with a covering of white slip but sometimes blue or green glazes are used. This white slip offers a background for bold flower painting in black. The collection boasts of several examples in this vein; one of them, a bottle painted with flowers and flying storks, is inscribed with the cryptic phrase *fêng hua hsüeh yüeh* (wind, flowers, snow, and moon), which probably admits an erotic context. Another specimen perfectly illustrates the *sgraffiato* technique. But perhaps one of the most pleasing pieces in the whole collection is a vase with a lily design most happily painted in white slip under a



XIII. INSCRIBED JADE EARPLUG. MAYA

British Honduras



XIV. SHELL CARVED IN RELIEF. MAYA

British Honduras

transparent brown glaze (Pl. xii). This highly unusual form of decoration has in this vase produced an effect which any modern potter could not fail to envy, and despair of imitating.

SOAME JENYNS

A JADE EARPLUG AND A CARVED SHELL PECTORAL FROM POMONA, BRITISH HONDURAS

THE Middle American collections of the Ethnographical Department have been enriched by a remarkable jade earplug of exceptional size (Pl. xiii) and a finely carved shell pectoral ornament (Pl. xiv). They were excavated together with a number of jade figurines, beads, and stone and shell implements from two tombs on the Pomona Estate, on North Stann Creek, British Honduras, about twelve miles from the coast, by Colonel A. P. Bellhouse, who generously presented them to the Government of the Colony. Through the good offices of the Governor and of Dr. A. V. Kidder of the Carnegie Institution of Washington they have been deposited on loan to the British Museum.

The earplug, which has a diameter of 7 inches, is remarkable, not only for its size, but for the four groups of incised glyphs spaced around the flange. So far they have defied interpretation, but they probably have a calendrical meaning. The head at the top of the picture which represents a Katun, or period of about twenty years, is almost identical with a similar glyph on the Leyden plate, the second earliest contemporary Maya date known, which is equivalent to A.D. 320 according to the most widely accepted correlation of the Maya and Christian calendars. The other glyphs also bear a strong stylistic resemblance to it. It is therefore safe to place this specimen as belonging to the very beginning of the classical phase of the Maya Old Empire.

The bivalve shell pectoral (Pl. xiv) has two panels carved in low relief, one at the hinge end, and the other on the widest area of the convex surface. Each of them consists of a pair of kneeling human figures confronting each other, but the former has been so eroded that it cannot be very clearly seen. In the case of the latter, which has also been somewhat damaged by erosion and boring organisms, it is possible to distinguish the elaborate head-dresses, necklaces, wristlets, and anklets which indicate the importance of these two. The two circular depressions over their ears give us reason to believe that earplugs were represented by some form of inlay, possibly jade. Further inlay may have been present in other parts of the shell, notably in the knife-shaped depression of the left-hand figure. As in the case of the stelae, the beauty and clarity of the design may very likely have been enhanced with colour.

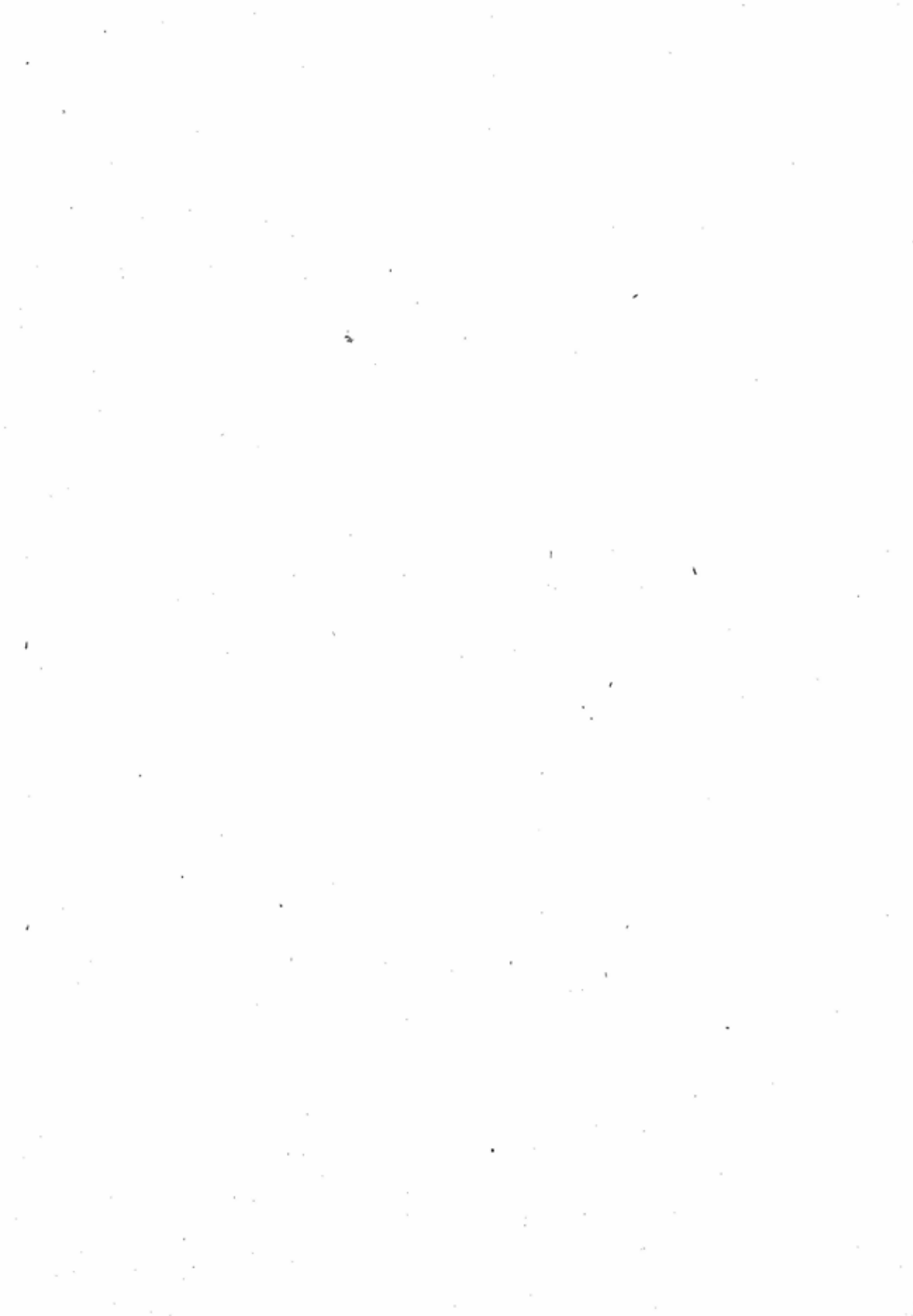
The shell is almost certainly later in date than the jade earplug. The skill in

space-filling, and the free and graceful treatment of the figures in relief show a technical skill and aesthetic conception which belong to the 'Great Period', the Golden Age of the Maya 'Old Empire', about A.D. 730 to A.D. 900.

It is probably not fortuitous that the largest and finest Maya earplug known should be associated in the same tomb with a shell-carving showing two human figures embellished to emphasize their earplugs (which were of exceptional size), although there is probably a difference of at least three centuries in their dates of manufacture, but the nature of their connexion must be a matter for speculation.

ADRIAN DIGBY

PRINTED IN
GREAT BRITAIN
AT THE
UNIVERSITY PRESS
OXFORD
BY
CHARLES BATEY
PRINTER
TO THE
UNIVERSITY





XV. DRAWING BY J. A. D. INGRES. *THE APOTHEOSIS OF NAPOLEON I*

THE BOOK OF XX SONGS

IN April 1864 the Department of Printed Books acquired the unique copy—unfortunately only the Bassus part survives—of the earliest recorded English printed vocal part book. It is of the customary oblong shape measuring $7\frac{3}{4}$ by $5\frac{1}{8}$ inches, and has a title leaf with vertical chain lines. On the recto of this appears 'C Bassus', and on the verso, 'In this boke ar cōteynyed. xx. sōges. ix. of. iiii. ptes / and. xi. of thre ptes.' The songs are then listed, the composers named being Cornysh, Pygot, Ashwell, Tavernar, Gwynneth, Fayrfax, Cowper, and Jones. Below the list of songs is the date, 'Anno dñi. M.ccccc.xxx Decimo die mensis Octobris'. There follow forty-four printed leaves with horizontal chain lines, signed A–L⁴. Six further leaves contain two more songs in approximately contemporary manuscript, written on paper some of which has printed staves. There is no colophon leaf, but at the end of the book is bound in the title leaf of the Triplex part. This has on the verso the same list of contents as the Bassus part.

When the book was sold at Sotheby's on 11 December 1863 as Lot 779 of the 'Valuable Library of a Gentleman, deceased', this Triplex title leaf was pasted to the boards of the lower cover of the binding, which is stamped in blind with two panels and two rolls, one of which is signed with the initials WG and IG and dated 1520. (For a description of the binding see W. H. J. Weale, *Bookbindings and Rubbings of Bindings in the National Art Library, South Kensington*, ii. 118, no. 99. See also J. B. Oldham, *Shrewsbury School Library Bindings*, p. 60.) The Sotheby's cataloguer of the day described it as a 'hitherto undescribed curious article' and conjectured that, since Henry VIII was passionately devoted to secular musical studies, 'this volume containing pieces by musicians of the Court, was probably compiled at that Monarch's request, for the use of his Royal children'. Not only was this pure fiction, but the book had been described previously in the second edition of Joseph Ritson's *Ancient Songs and Ballads*, published by his nephew in 1829 (vol. i, pp. lxxiii, lxxiv, lxxix). Ritson made no suggestion as to the printer's identity, but the Sotheby's cataloguer, embroidering his regal fantasy, suggested that it was probably printed by 'one of the Typographers possessing the Royal privilege: Wynkyn de Worde or Richard Pynson'.

W. C. Hazlitt, in his *Hand-Book* published in 1867 (p. 567), tentatively suggested Pynson as the printer—perhaps because he knew that de Worde never held the office of Printer to the King. But subsequently the attribution to de Worde seems to have been fully established on the authority of E. Gordon Duff, who was followed by W. Barclay Squire.

Lt.-Col. F. S. Isaac, however, when he was compiling his *English and Scottish Printing Types*, came to the conclusion that on typographical grounds there was

no evidence for attributing the *Book of XX Songs* to de Worde, or indeed any other known printer, and it was Lt.-Col. Isaac who pointed out to the writer the significance of a fragment from a binding which is preserved in the Library of Westminster Abbey and which is reproduced here (Pl. xvi) by kind permission of the Dean and Chapter. This consists of the title leaf of the *Medius* part and, conjugate with it, so as to fold over the head of the book, part of a leaf with a blank recto and a colophon on the verso. These conjugate leaves have been cut into two by the binder who made use of them and other printed leaves for his boards. Fortunately, however, the cut was not along the fold between the leaves, but across the title leaf. Although, therefore, the word '¶Medius' and the colophon are now on separate leaves, part of the upper half of the verso of the title leaf with the words 'In this boke ar cōteynynd. ix. sōges. of. iiii. ptes.' is still attached to the colophon. As can be seen the binder's shears have passed in the most exasperating manner through the middle of this colophon, and all that can be read appears to be:

Impryntyd in Londō at the
signe of the black Morēs . . .

Moren is given in the *Oxford English Dictionary* as a variant of Morian or Moor; so it would appear that the sign was probably the Blackamoor's Head, and this may possibly have been the house occupied by Henry Sutton between 1552 and 1563, called the Black Boy or Moryan, and described sometimes as in St. Paul's Churchyard, and sometimes as in Paternoster Row. Sutton's house may also have been identical with that occupied by William Martyne who gave his address in a book printed for him by William Copland, which was licensed between November 1560 and March 1561, as 'joyninge to the mydle North dore of Paules, at the syne of the blacke boye'. Unfortunately, it has not been possible to trace who occupied this house in 1530 or to find the occupants of any other suitably named house at that time. All we can therefore tell with certainty from the colophon is that the printer was certainly not de Worde or Pynson, since we know their addresses in that year. The book may have been the work of a known printer working at an unknown address, but it seems more likely that we are dealing with the work of a specialist music printer, the rest of whose work has perished. While it is conceivable that the initials TB and S? joined by lover's knots in the woodcut frame surrounding the colophon are the initials of two printers in partnership, it seems more likely that they stand for the names of the parts, Triplex and Bassus, Simplex and Medius. This is borne out by the shape of this frame which has evidently been designed specially for use on oblong music part books.

No further help can be obtained from a study of the book itself. The type in which the words of the songs are printed does not appear to have been used

by any other English printer. The admirable music printing, produced by two separate impressions of the stave and the notes, may be modelled on that used by Oeglin at Augsburg in 1507, but it is not known elsewhere. The attractive initials are of a not uncommon design, both Pynson and de Worde having used very similar but not identical ones. Subsequently some of these initials were in the possession of Robert Wyer, but when used by him they show definite signs of wear.

The initials W.G. and I.G. found on one of the rolls used on the binding are probably those of a firm of binders who may have been working in London from about 1512 onwards. They may possibly be the initials of booksellers, but are certainly not those of the printers of the *Book of XX Songs*.

No further assistance can be gleaned from the binding in the Westminster Abbey Library from which the Medius fragments come. It was exhibited in the Burlington Fine Arts Exhibition of bindings in 1891 (Case A, no. 61; pl. vi) and is decorated with an otherwise unknown panel-stamp with medallion heads and the initials NS followed by a tun. This may be the rebus of either Nicholas Sutton (for whom see Duff, *Century of the Book Trade*, p. 154), or of Nicholas Singleton who had a tenement in St. Paul's Churchyard in 1539 and was probably a stationer. The other printed fragments are most interesting and like the *XX Songs* fragment have been cut by the binder in a very perverse way so as to remove half the relevant information from any colophons. They appear, however, to consist of the following:

1. An edition of *The Gardener's Passetaunce touching the outrage of France*.
Printed by Hugo Goes and Henry Watson about 1512.
(The only other edition of this work known is a Pynson edition also in the Westminster Abbey Library.)
2. Fragments of two leaves of an edition of *The Jest of Sir Gawain*.
[Printed at L]ondon in the flete strete at the [sign of Saint Je]han the euangelyst. By Johan [Butler.]
3. Fragments of two leaves of an edition of *Sir Isumbras* also apparently printed by Butler.
4. Part of sheet B of Christoph Hegendorff's *De Instituenda vita, et moribus corrigendis Iuuentutis, Paraneses*, printed at Paris by Christianus Wechel in 1529.
5. A fragment from an unidentified Sarum *Book of Hours*.

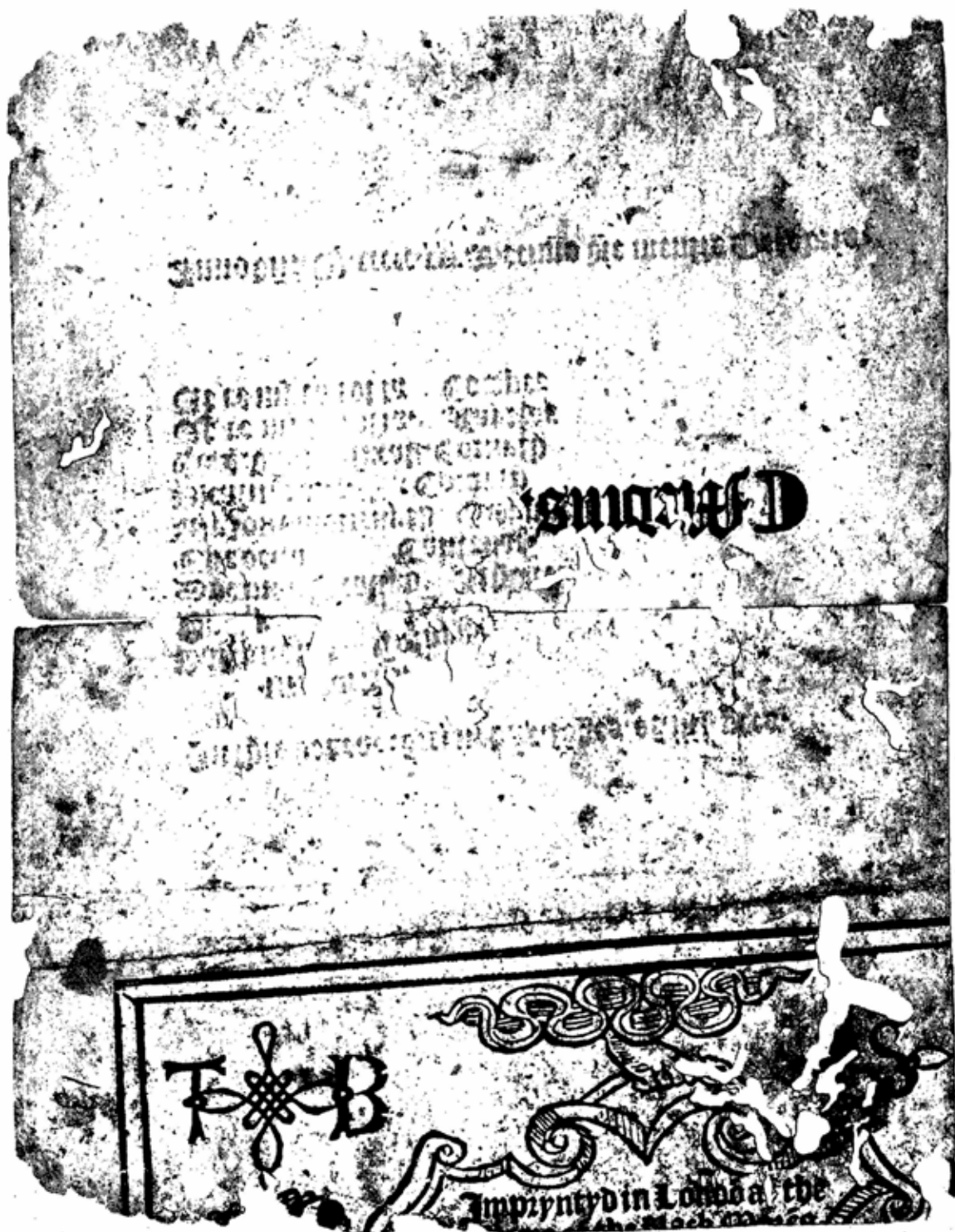
The diversity of printers and the state of the fragments clearly show that these fragments are bookseller's waste, as opposed to spoiled proof sheets from a particular printer's office. As such they might find their way into any London binder's shop; and so they throw no further light on the printer at the sign of the Black Morens.

H. M. NIXON

THE MANUSCRIPT OF A FOURTEENTH CENTURY OXFORD FRANCISCAN

IN the dispersal of the final portion of the famous collection of manuscripts made by Sir Thomas Phillipps, the fate of few has been so keenly followed as that long known to scholars as Phillipps MS. 8336 (Pl. xvii). It is, indeed, not only one of the great surviving monuments of Franciscan learning and literature of the end of the thirteenth and beginning of the fourteenth century, but also, in large part, what is rarer still, an undoubted autograph of one of the leading Oxford scholars of the time, Friar William Herebert or Herbert. Of his career little is known except that he entered the Franciscan Order at Hereford whence he was sent to Oxford; that he was in Paris in 1290 and later returned to Oxford where he became B.D. before 1314, and D.D. and forty-third 'lector' in succession to William of Alnwick about 1318. Towards the end of his life he returned to Hereford where he was buried, probably *c.* 1333. He won great renown as a preacher and philosopher, and according to Leland, he wrote quodlibets on Deuteronomy and the Apocalypse. The British Museum already possesses written evidence of his wide learning. His historical interests are represented by his annotations to the Franciscan chronicle of Thomas of Eccleston in Cotton MS. Nero A. ix and the Lampion fragment acquired in 1935 (Egerton MS. 3133). His hand has also annotated the letters of Hildebert of Lavardin, Archbishop of Tours, in Royal MS. 7A. iv, while evidence of his philosophical and scientific learning is to be found in the many notes to Roger Bacon's treatises on mathematics, geography, optics, astronomy, and other subjects in Royal MSS. 7F. vii and 7F. viii.

But Phillipps MS. 8336 is a greater and more personal relic of this Friar. Much of it is in his hand and reveals him as a preacher, translator, and poet. The manuscript, consisting of 211 leaves, averaging $9\frac{1}{4}$ by $6\frac{3}{4}$ inches, contains in all some eighty items, of which no less than forty-five are not known to exist elsewhere. The first tract, which follows a table of contents, is significantly a copy by Herebert of Gautier de Biblesworth's French verses addressed to Lady Dyonisia de Mouchensy and composed with the aim of teaching her the language, for the manuscript is one of the principal surviving sources for texts in Anglo-Norman French. For one of the most celebrated writers in that language, the somewhat nebulous Nicholas Bozon or Boioun, himself a Franciscan, it is indeed our primary source. Twelve or more of his religious poems or metrical sermons are known solely from this manuscript. It is also the earlier, and, though the shorter, the better of two manuscripts of his well-known 'Metaphors' or moralized tales, a genre of literature which contributed a vital element to medieval popular preaching and through which much contemporary lore, fable, and allegory and many ideas on the manifestations of nature, as well as some of the



XVI. THE BOOK OF XX SONGS
Title and colophon leaf of Medius part

Godes þou wylkes so/þhar of þy dremige. Hostis benedictus
 And why art þou so fore a gast/of gistes tocommige. miserere
 He reueth he nouth crhtlich god/pat maketh ous heueneþinges.
 þe kynges þenden here þay and solescheden þe steire. Ibae mag
 And sothfast lyth wyth steire lyth souhten wrom so gette.
 And shenden þat pat he god/ in gold and stor and myre.
 Crist ycleped heuene lomb/ so com to seynt son. Lanagru purg
 And of hym was ysaie þe summe nadder non.
 to halethen oure wollouth þater/ pat summe haue uorden.
 A nelke myhte he cuide/ þe he was at a feste. Hoin gen' poten
 he made wille wyth shy þater/ six cames by þe leste.
 Wte þe þater/ turne in to wyne/ wrou gýstes oure heste.
 Gede loued þe myd þe/ pat sheshedest þe today. Gloria t' Dñe.
 Wyth þe nader and þe holy gost wythouten endeday.
 .. Exilla regis p'sent. ..
 þe kynges baneres beþ forth ylad;
 þe rode to þe ys nou to spand.
 Whar he pat wyth lant al monkeþunne,
 Anhonger was uor oure summe.
 þe he was shounded and ysshonge. Quo uilnat' m' sup.
 Wyth shap þe speere to herte ystonge
 to shassen ous of summe clene.
 þater and blod þe þome at ene
 y wouild þe dundes sasse.
 þat was prophete of þe olde lasse;
 þat sayde men ze mosken þe
 þou godes t'one þe rode t'fe. Impleta st' g' gomit.

¶ Inter hymnos & antiphonas q̄i or̄ & cet̄a t̄stulit nō s̄p de libo
ad ubi: s̄ frequē sensu aut nō m̄st̄. Sed nō d̄s & manu sua
sēpsit s̄ d̄nt̄ heresit. Q̄ usq̄ h̄q̄m h̄uerit: or̄et p̄a d̄a s̄p̄.

more entertaining passages in the works of encyclopaedists and scholars penetrated to a wider audience than would otherwise have been possible.

Thirty-three of the pieces in the volume are in the hand of William Herebert, some of them his original compositions. They include five sermons, two of which are stated to have been preached by him in the Church of St. Mary the Virgin, Oxford, and another before the Minorite Friars of the city; notes for other sermons are written with a plummet on ff. 104^b–106^b. More interesting, perhaps, are his translations into English verse of eighteen Latin hymns and other texts. He himself says of them—‘Fr. William Herebert has translated these hymns and antiphons, as all other pieces, into English—not always word for word, but often giving the sense, or deviating but slightly.’ One of the items is a translation of an anonymous poem on death in Anglo-Norman French which occurs on f. 84 of the volume, and below which Herebert has essayed with a plummet a first draft of a few lines of his English version. These translations, it has been suggested, were designed also mainly for pulpit use, and represent an early Franciscan attempt to introduce vernacular versions to popular sermon audiences.

Finally, a mere list of some of the more important of the remaining contents must suffice. They include the earliest text of William Twici’s treatise on hunting; the unique text of an anonymous tract on falconry; a prose tract on the monastic life; a copy of Hugues de Tabarie’s poem on the Crusades; a theological treatise attributed to Malachy of Ireland; an alphabetical list of proverbs; and a discussion between a mother and daughter on the choice of a husband.

After being, from the end of the seventeenth to the beginning of the nineteenth century, in the possession of the Fermor family of Tusmore, in Oxfordshire, where it was seen by Warton, the manuscript passed after 1816 to Richard Heber, at whose sale on 19 February 1836 it was purchased by Thorpe, the bookseller, whence it was acquired by Sir Thomas Phillipps. Its importance has not escaped attention, and, especially since its contents were described by Paul Meyer, in *Romania*, xiii, 497–541, a succession of distinguished scholars has studied the manuscript. It is a matter of congratulation that so varied and so valuable a volume, which illustrates the many-sided personal tastes and interests of a leading Oxford scholar of the time, will henceforth be more accessible than hitherto in the Department of Manuscripts, where it will bear the number Additional MS. 46919.

B. SCHOFIELD

THE DEATH-WARRANT OF ROBERT EARL OF ESSEX

WHEN, early in 1941, the Earl of Ellesmere was preparing to send some of the contents of Bridgewater House, St. James’s, to a place less exposed to attack from the air, his librarian discovered at the back of a

disused safe a vellum document which proved to be the Privy Seal warrant for the execution of Robert Devereux, Earl of Essex. Signed by Queen Elizabeth at the Palace of Westminster on 20 February 1601, it is addressed to Sir Thomas Egerton, who was then Lord Keeper of the Great Seal and later became Baron Ellesmere and Viscount Brackley. So completely had this dramatic relic fallen into oblivion that the notice of Essex in the *Dictionary of National Biography* would make the distressed Queen revoke the original death-warrant of her favourite and substitute another on 24 February.

Essex, so runs the warrant, had been indicted of high treason, in company with the Earl of Southampton, who is remembered as Shakespeare's patron; after trial and conviction in the Court of the Lord High Steward (on 19 February), he had been sentenced 'to be drawn hanged and quartered according to the lawes and customes of this our Realme of England in that case provided'. Her Majesty, however, 'myndinge to dispence withe that manner of execucion of iudgement in respect the said Robert Earle of Essex was a noble man', declares it her pleasure 'to haue the head of the said Robert Earle of Essex cutt of at the greene within our Tower of London and in suche sorte and order as in suche like cases hathe bin there don or vsed touchinge or concerninge noble persons'. The Lord Keeper is commanded forthwith to direct a writ under the Great Seal to the Lieutenant of the Tower for the purpose. Beside the impression, *en placard*, of the Privy Seal at the foot stands a minute in *Latin*, subscribed 'Tho[mas] E[gerton] C[ustos] S[igilli]', in which he records the receipt of the warrant from Sir Robert Cecil at the Tower on 23 February and the sealing of the writ of execution on the same day, the delivery of the writ to the Lieutenant on the morrow, and the execution of sentence on the third day, Wednesday, 25 February 1601.¹

Those of a romantic turn of mind may be disappointed to learn that Elizabeth set pen to the warrant with no faltering, tremulous fingers. She was in her sixty-eighth year; and, whilst her elaborate sign-manual at the head certainly shows some loss of its earlier firmness, the unsteadiness that can be detected is equally apparent in signatures on contemporary warrants of purely formal content.²

Lord Ellesmere has deposited the document on loan in the Museum, and it may be seen in the Manuscript Saloon.

A. J. COLLINS

¹ In a letter to the Constable and Lieutenant of the Tower, dated 24 February, Egerton and the other Lords of the Council give the following reason for the postponement of the execution: 'So had the course of justice proceeded upon him the Saturday following [21 Feb.], but that on the Friday before, he discharged his conscience by

opening of divers things to the Lords [of the Council]; this, as his Lordship knows, has been the only cause of his being thus long stayed' (*Cal. State Papers, Domestic, 1598-1601*, pp. 591, 592).

² E.g. Add. MSS. 5750, ff. 41, 49, 53, 76, 115^b, 117, 144, 145^b; 5751B, ff. 6^b, 13^b, 15^b.

A PERSIAN HISTORICAL MANUSCRIPT

THE Department of Oriental Printed Books and Manuscripts purchased in 1945 an excellent copy of *Mir'āt-i jahān-numā*, compiled by Muḥammad Baḳā Sahāranpūrī. It is an enlarged edition, by the author, of his extremely useful and trustworthy compendium of eastern history and biography entitled *Mir'āt ul-'ulūm*. Of special interest is the account of the first ten years of the reign of Aurangzēb with whom the author lived in close contact. The author was born at Sahāranpūr in A.H. 1037 (A.D. 1627-8). On the death of his father he embraced a religious life, but was later persuaded to come to court and accept an official appointment where matters were so arranged for him that he had much leisure for literary work. Afterwards he was given a high administrative post in his native city, where he built a suburb, called after him Baḳāpūrah, and where he died in A.H. 1094 (A.D. 1683). The work exists in two recensions. This one is by the author's nephew Muḥammad Shafī' who completed it in A.H. 1095 (A.D. 1684). The only other complete copies known are in the libraries of Būhār and Eton. The Museum already possesses a copy of little more than the second half of the work, made in 1824 and some extracts copied about 1850. But the present volume is a complete copy, in perfect condition, executed in a clear Nasta'liq script and dated A.H. 1142 (A.D. 1725). It contains 696 folios, with 25 lines on each page within a gilt border, and measures 13 by 6½ inches. Its pressmark is Or. 11,777.

A. S. FULTON

FRAGMENT OF A SYRIAC GOSPEL LECTIONARY

SYRIAC manuscripts of any antiquity are becoming rarer and rarer, and seldom appear in sales and auction-rooms. The gift by Canon Parfit—through the Rev. Dr. F. J. Hollis—of fragments of a Syriac Gospel Lectionary makes therefore a welcome addition to the Museum's collection of Oriental manuscripts. These five parchment leaves (now Or. 11833) are written in two columns in a fine Estrangela hand of the twelfth or thirteenth century, and contain the Lessons for the Tuesday, Wednesday, and Thursday in Holy Week according to the use of the Syrian Jacobites. The text of the Gospels is the Harkleian, the very literal rendering made in A.D. 616-17 from Greek codices in Egypt by Thomas of Harkel, the exiled Bishop of Mabbōgh (the ancient Hierapolis in Syria). The five leaves once formed part of the ninth quire of the complete codex, as is shown by the signature at the bottom of the first leaf. As is usual in Syriac manuscripts, and unlike the Western division into quaternions, the quires were made up of ten leaves. Of these only folios 1, 4, 5, 8, and 9 have survived.

The Lessons included in these leaves are the same as those found in Add. MS. 18714, a Jacobite Gospel Lectionary described by Wright, *Catalogue of the Syriac MSS. in the British Museum*, pp. 161-7. This latter codex was written in the year A.D. 1214 in a hand which appears to be somewhat later than that of our fragment.

The names of the compilers of the Lectionary for Holy Week are fortunately preserved in Add. 18714. They are Daniel the Blind of Bēth Bātin in the district of Harrān and his disciple Isaac. But beyond their names nothing seems to be known about them.

CYRIL MOSS

A DRAWING BY INGRES

THE large and exceptionally fine drawing by Ingres (Pl. xv), recently acquired by the Department of Prints and Drawings, has always been regarded as one of the preliminary studies for the *Apotheosis of Napoleon*, which Ingres painted in 1853-4 for the ceiling of the Salon de Napoleon in the Hôtel de Ville. This was destroyed during the Commune in 1871, but its appearance may be inferred from an oil *modello* in the Louvre, in which the figures are identical, down to the smallest detail, with those in the drawing. That the drawing is connected with the ceiling is obvious; less obvious is the exact nature of the connection. The date 1821 inscribed after the signature seems naturally to imply that the drawing was made in that year, and that all Ingres had to do, thirty-two years later, was to adapt the design to his ceiling; but contemporary accounts show that in 1853 he was trying every possible combination of the figures, only arriving at the final solution after having made more than eighty preliminary sketches (now mostly in the Musée Ingres at Montauban). The date is presumably an allusion to Napoleon's death, which took place in that year.

To judge from the *modello*, the picture was circular in shape, and, like most ceiling paintings, was designed to give an illusion of sky, in which the figures seem to be floating. In our drawing, however, not only are the figures apparently standing out in low relief on a uniform dark background, but the shape of the drawing is a curious irregularly rounded oblong, which, particularly in the case of so meticulously finished a drawing, cannot be anything but deliberate. Delaborde (*Ingres, sa vie, ses travaux, sa doctrine*, Paris, 1870, p. 283) describes our drawing as 'in imitation of a cameo', but it does not seem to have been realized that the irregular shape is exactly that of the 'Grand Camée de la Chapelle Royale', representing the *Glorification of Germanicus* (since 1790 in the Cabinet des Médailles of the Bibliothèque Nationale). According to Ernest Babelon (*Histoire de la gravure sur gemmes en France*, Paris, 1902, p. 229) a cameo of the *Apotheosis of Napoleon*, based on Ingres' design, was commissioned

in 1859 from Adolphe David by Napoleon III, who wanted, if a suitable stone could be found, to have the largest cameo made since classical times. Our drawing is evidently a design made by Ingres, presumably as late as 1859, in connection with this project. The idea must originally have been to make it a *pendant* to the 'Grand Camée', which is believed to be the largest surviving antique cameo.

The cameo (repr. Babelon, op. cit., pl. xvii) which David finally produced in 1874, after thirteen years' work, is smaller than the 'Grand Camée' and shows only the principal group, without the three lower figures and the throne. It is quite unworthy of Ingres' design, which must have been unrealizable in a very hard stone like sardonyx, though one can imagine it succeeding as a Wedgwood Jasper plaque. It is interesting to see how Ingres, inspired by a classical prototype and a Napoleonic subject, could produce something entirely *Empire* in style and feeling as late as 1859.

J. A. GERE

TWO ENGLISH GOLD COINS

THE National Art-Collections Fund has generously presented to the Department of Coins and Medals two of the great rarities of the English coinage hitherto lacking in the National Collection: the heavy half-noble of Henry IV and the half-George-noble of Henry VIII, both purchased at the Ryan Sale (Part I Glendining's, 28 June 1950, Lots 24 and 27).

The first coin (Pl. XVIII, No. 1) shows the usual types of the noble: the King standing in the ship of State with his name and titles, and on the reverse a florid architectural pattern with the legend 'Domine ne in furore tuo arguas me'. It is of the London mint and is the one piece lacking to complete the set of noble, half- and quarter-noble issued from the London and Calais mints respectively. For the first thirteen years of Henry IV's reign gold was issued on this heavy standard; too heavy, for it meant an overvaluation of gold. In consequence, only small amounts of bullion were brought into the Mint for coinage, and when in 1412 the currency was depreciated and the weight of the gold coins diminished, the old coins became worth appreciably more than their nominal value, and were either officially withdrawn or illegally melted down. Hence coins that had never been very common have become excessively rare today.

The second coin (Pl. XVIII, No. 2) was issued between 1526 and 1529 under Wolsey's plan for co-ordinating English with continental monetary standards. The noble of this issue is exceptionally rare, and its half is unique. St. George and the Dragon occupy the obverse for the first and only time before Pistrucci's design for the reformed coinage of the last century, with a motto taken from Prudentius, 'Tali dicata signo mens fluctuare nequit'. The reverse again shows the ship of State bearing the Cross and the Tudor rose. The letters H and K

denote the king and Katherine of Aragon. The ship is charmingly engraved and incidentally gives us one of the earliest representations of a vessel with gun-ports low down in the hull, an interesting development of naval architecture which made a broadside possible for the first time. Its details may even have been suggested by the 'Great Harry' built by the king in 1514.

E. S. G. ROBINSON

VERNON MEDALS

IN addition to his other handsome gifts, Commander L. McCormick-Goodhart has presented through the National Art-Collections Fund a series of 124 medals in silver, bronze, and other metals commemorating Admiral Vernon's victories over the Spaniards at Portobello, Fort Chagre, and Cartagena during the years 1739-41.

When war was declared against Spain in 1739, Admiral Vernon, who had boasted in the House of Commons that he could take the Spanish stronghold of Portobello on the Isthmus of Panama with six ships, was sent to do so, and with Commodore Brown succeeded in capturing it. The victory and the minor successes of the following years aroused remarkable enthusiasm in England, Vernon became a popular hero and his portrait appeared everywhere. Thousands of medals, generally in cheap metals, were struck to commemorate these events, and there are many varieties, for the most part extremely common, though one included is believed to be unique. Another rare example is shown on Pl. XVIII, No. 3.

Commander McCormick-Goodhart, who has specialized for many years in the study of these medals very kindly allowed the Museum to select 124 examples not already represented in the Medal Room, thus increasing the collection of Vernon Medals from 203 to 327 specimens and making it quite unrivalled. It may be added, that the donor presented the remainder of his large collection to the National Maritime Museum.

J. WALKER

ROMAN COINS FROM THE H. P. HALL COLLECTION

AT the recent dispersal of the H. P. Hall Collection, one of the last great collections of Roman coins in this country, the British Museum acquired a number of extremely fine and rare coins (Pl. XVIII). Outstanding amongst them are twelve gold pieces of the third and fourth centuries A.D. They comprise *aurei* (Nos. 4 and 5) of Severus Alexander, A.D. 222-35, the last of the Syrian dynasty, with the oriental sun-god, and of Gordian III, A.D. 238-44, with a conventional seated Apollo, indicating a temporary turning away



1



2



3



4



5



6



7



8



9



10



15



11



12



13



14





a



b

XIX. a. STONE RELIEF OF ENANNADU, GOVERNOR OF LAGASH: *about 2,500 B.C.*
b. BABYLONIAN DEED OF SALE, FROM ERECH: *666 B.C.*

from the new gods introduced under the Syrians; a group of eight gold solidi forming a portrait gallery of the Constantinian dynasty: Constantius Chlorus (No. 6), A.D. 292-305, with a brilliantly executed reverse showing the emperor in triumph in a facing quadriga; two pieces of Constantine the Great, A.D. 307-37 (Nos. 7 and 8), the first showing the Senates of Constantinople and Rome renewing vows for the Emperor's well-being; three of the sons of Constantine the Great, Constantine II (No. 9), Crispus (No. 10), and Constantius II (Nos. 11 and 12) represented in the magnificent robes of the *Principes Iuventutis*, the last two with interesting innovations in the portrait bust anticipating Byzantine usage; Julian the Apostate, A.D. 355-63 (No. 13), nephew of Constantine the Great and last of the Constantinian dynasty, before he sported the beard of the Pagan philosopher, from the mint of Arelate, under the name of Constantina.

Other pieces are the excessively rare and brilliant *argenteus* of Maxentius, A.D. 306-12 (No. 14) with its reverse, the wolf and twins and a legend proclaiming a Golden Age, propaganda for a hoped-for rather than an actual state of affairs, for it was struck at Rome between 309 and 312, when Maxentius's limited rule was being threatened on all sides; and, among the bronzes, a notable *as* in superb condition with a fine portrait of Severus Alexander (No. 15) beautifully patinated and in exceptionally high relief.

R. A. G. CARSON

BABYLONIAN ANTIQUITIES FROM THE ALNWICK CASTLE COLLECTION

AS a sequel to the Egyptian antiquities from the above collection described in the last number of this *Quarterly* a short account follows of three very interesting Babylonian inscribed objects which have been mentioned there.

First in date and in importance is the corner of a large and heavy stone plaque (130828, see Pl. XIX a) sculptured in rather high relief with a frame enclosing human figures of which only part of one remains, but the original presence of others may be inferred from similar monuments. In its present form the fragment measures $7\frac{1}{2}$ by $7\frac{1}{2}$ by $1\frac{1}{2}$ inches; it is the upper left corner of the plaque, which is sculptured in a hard grey limestone finely finished upon the worked surface. The illustration suffices for description of the characteristic figure, facing left and preserved down to the elbows. Even without the inscription it would be unmistakable as a product of the art and religion of Lagash (Telloh, in South Babylonia) under the dynasty founded there, in the last Early Dynastic period, about 2500 B.C., by Ur-Nanshe, whose own figure is depicted and named upon several plaques of similar design now in Paris and Istanbul. In these the king is followed by his children and principal officers, their forms being disposed about a large hole in the centre of the plaque, which possibly served for the passage of a stout peg affixing it to a wall. The identity of the present subject

is fixed by the words 'Enannadu, governor of Lagash' which probably began a short building-inscription now lost. Of the two rulers so named in the Lagash dynasty this was probably the former, grandson of Ur-Nanshe and brother of Eannadu, the most warlike of his line. The decision and finish of the carving reveal a mastery considerably more assured than the rather primitive productions of Ur-Nanshe: indeed, the human torso and facial lineaments in this fragment are stylized into a slightly exaggerated version of those features which represent to us the Sumerian type. This remarkable piece, of especial value to the Museum collection which is not strong in the Early Dynastic sculpture of Lagash, was doubtless obtained from Telloh during the excavations conducted there by Ernest de Sarzec between 1877 and 1900.

The second object is a round 'eye' of brown and milky agate, convex on one side, flat on the other, $1\frac{1}{8}$ inches in diameter (130829). Like others of its kind this was in fact an inlaid eye from a divine statue, and the inscription shows that it was a statue of Shamash the Sun-god, probably that Sun-god who was patron of Sippar, for this also is suggested by the inscription in five lines, on the flat side, which reads: 'O Shamash, great lord of heaven and earth! Hammurabi, the prince who obeys thee, give him life!' The restoration of Sippar and of the Sun-temple therein was one of the principal undertakings of Hammurabi, the celebrated law-giver, whose date, now again the subject of lively discussion, is placed about the middle or end of the eighteenth century B.C. The motive of royal patrons thus to inscribe the eyes of divine statues was no doubt the crude belief that so they would remain to the god as the 'apple of his eye', and thus in his unceasing remembrance.

Last is a thick and heavy tablet of black stone, $6\frac{1}{2}$ by $4\frac{3}{4}$ by $2\frac{1}{8}$ inches (130827, see Pl. XIX b) with a rather large break at the lower right corner. This belongs to the class of memorial tablets, dating from late Babylonian times. Like others of its kind it is inscribed in beautifully engraved characters with an ordinary legal deed such as are commonly found upon clay tablets—for what reason it was desired in certain cases to give the document the more permanent and certainly expensive form of a stone monument there is nothing to explain. The present deed is the conveyance of a house situated in the Kanisurra-Canal district of the city of Erech, its measurements and boundaries being carefully defined in the usual terms. This was purchased by a certain man with the Aramaean name of Ā'da' son of Šakranu, who paid $3\frac{1}{2}$ minas of silver plus a gratuity of 10 shekels (i.e. $3\frac{1}{2}$ minas in all) to its former owner Nabu-akhê-ukin. It is covenanted that no subsequent claims shall be raised by either of the principal parties or by any member whosoever of their respective families, and several broken lines are devoted to specifying every kind of claim and denouncing particular curses against any contravenor of this agreement. Numerous witnesses are headed by a high temple-officer and the document ends with the name of the

notary, the date (second year of Šamaš-šum-ukin, king of Babylon, i.e. 666 B.C.), and a note that the nail-mark of the vendor was imprinted, which proves that the stone version was copied from a clay tablet, upon which alone such a mark could be made.

C. J. GADD

A BRONZE ARROW-HEAD FROM CYRENE

MISS BETTY BURN has presented to the Department of Greek and Roman Antiquities an interesting bronze arrow-head (Pl. xx a), credibly reported to have been found at Cyrene.¹ It is in excellent condition, unbroken and uncorroded. Its dark brown metallic colour suggests that it has been cleaned in modern times; but this has been carefully done. The length overall is 6 cm., the greatest width 1.5 cm.

It belongs to a large class of arrow-heads called 'rhombic' by Petrie because of the diamond-shaped cross-section of the blade.² Other features of the class are the back-swept barbs and the lugs which project on either side of the base of the blade. These lugs, each shaped like a half-cone with its apex pointing towards the tip of the arrow, are designed to give the shaft a bed and so prevent it from being split by the backward thrust of the head on impact. Petrie found the lugs puzzling because, in his view, they contradict the purpose of the barbs by hindering penetration of the flesh. But any arrow-head, to penetrate, must make a wound large enough to admit the shaft; and it is difficult to see how this could have been more efficiently done than by the present design. On either side of the blade of our arrow-head a groove leads from the tip to the point where the lug adjoins the right-hand barb; this was to help penetration by allowing blood and air to escape. Petrie dates the rhombic arrow-heads from about 1200 to 800 B.C.; but, as other scholars have pointed out,³ the type is unmistakably represented on the fourth-century coinage of various Cretan cities. It is in fact the typical arrow-head of Cretan mercenary bow-men in the Hellenistic period.

The particular interest of the present example lies in the mark stamped on the blade (Pl. xx b). The same mark, less clearly defined, occurs on another arrow-head of the same type in the British Museum⁴ (Pl. xx c) and on three in University College, London.⁵ Petrie mentions it, but offers no explanation. In a paper read to the Society of Antiquaries⁶ Forsdyke notes the possibility of reading it as a ligature of B and E, but interprets it as a tripod, in which he sees an allusion to Apollo, inventor of the bow and the Cretans' first instructor in archery. On the new arrow-head, however, the impression of the mark is

¹ Reg. No. 1948. 11-11. 1.

² *Tools and Weapons*, p. 35.

³ Furtwängler, *Olympia*, iv, p. 178; Forsdyke, *Proceedings of the Society of Antiquaries*, 1920, p. 155.

⁴ Reg. No. 1907. 1-19. 223, from Knossos.

⁵ Petrie, *op. cit.*, pl. xliii, Nos. 200-2. All from

Egypt.

⁶ *Op. cit.*

clearer. It shows that what looked like the bowl of the tripod consists in fact of two curves side by side. Since this would imply a lobed or composite bowl of a type unknown in the classical world, another explanation must be sought.

It has not been noticed before that an identical mark appears on a bronze coin of Cyrenaica in Berlin.¹ The coin, which belongs to the Ptolemaic Soter-Libya series, dates from between 221 and 140 B.C. Here the mark is certainly a monogram of B and E, and almost certainly the mint-mark of the town of Berenice (Benghazi), the former Euhesperides renamed in honour of Berenice II, wife of Ptolemy III.²

Does it stand for Berenice on the arrow-heads also? Of the five known examples three come from Egypt, the fourth from Cyrene, the fifth from Cnossus, whither it may well have been brought by a discharged mercenary from Egypt or Cyrenaica. No arrow-heads bearing a different mark are known from the Ptolemaic area. There is, then, a strong case for supposing some special connection between the mark on the arrow-heads and the Ptolemies; and this in itself would favour its interpretation as Berenice even without the evidence of the coin. With it, the interpretation seems certain.

But Berenice a town, or Berenice a queen? The mint-mark makes one think first of Berenice-Euhesperides, but it is difficult to see why this small town (or indeed any of the eight towns called Berenice) should have had weapons, and therefore by implication an army, of its own. When the names of cities appear on weapons, as for instance on sling-bullets, the cities are without exception city-states.³ On the other hand, a sovereign's name occurs on arrow-heads in the fourth century B.C. At Olynthus many arrow-heads have been found with the name of Philip of Macedon;⁴ one of them, now in the British Museum, is shown in Pl. xx d.⁵ Robinson suggests that these arrow-heads belonged to a troop of royal archers commanded by Philip himself. Although there is no direct evidence to show that any of the Ptolemaic Berenices possessed troops of her own, Berenice II, who appears to have exercised viceregal power during Ptolemy III's absence in Syria,⁶ may well have had her own bodyguard. If so, it is not unreasonable to suppose that it may have included Cretan archers⁷ to whom our arrow-heads would have belonged. And this explanation would suit better with the fact that only one of the arrow-heads comes from Cyrenaica itself.

D. E. L. HAYNES

¹ E. S. G. Robinson, *B.M.C. Coins: Cyrenaica*, p. cxlv, No. 47 a, pl. xxxi, no. 5.

² *Ibid.*, p. clix.

³ See Daremberg and Saglio, *Dictionnaire des Antiquités*, ii, p. 1610, s.v. 'glans'.

⁴ See D. M. Robinson, *Excavations at Olynthus*, x, p. 382 f.

⁵ 1912, 4-19, 3; *B.M. Guide to Greek and*

Roman Life, 101, no. 290.

⁶ During the war against Seleucus II. Cf. the Βερενίκη νομισματα, Svoronos, *Ptolemies*, i, σμα'-σμε'.

⁷ For the royal guard, which included mercenaries (περί τὴν αὐλὴν φυλακεία), see Lesquier, *Institutions militaires de l'Égypte sous les Lagides*, pp. 21 ff.



c

a



b



d



e

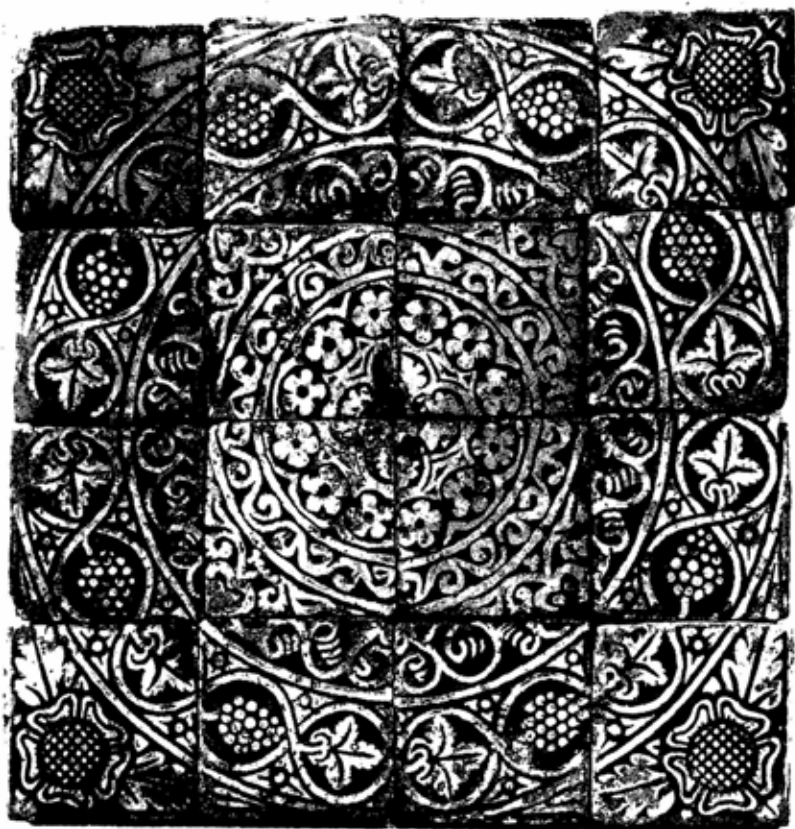


f

XX

a. Bronze arrow-head from Cyrene
b. Mark stamped in arrow-head from Cyrene
c. Bronze arrow-head from Cnossus

d. Bronze arrow-head from Olynthus
e, f. Greek terra-cotta mould, and impression from it



XXI

- (1) (a) A line-impressed tile from Pipewell Abbey
(b) A thirteenth-century inlaid tile of Wessex type
(c) A fourteenth-century printed tile of Penn type from Burnham Abbey
(d) A fourteenth-century Bawsey relief tile from Spalding Church
- (2) A sixteen-tile design from the Canynges' pavement

A GREEK MOULD

THE Reverend V. E. G. Kenna, R.N. has given to the Department of Greek and Roman Antiquities a clay mould, originally used for making terracotta statuettes. It is illustrated on Pl. xx *e, f* together with a modern impression from it. It was bought at Messina during the war, and is without doubt of Sicilian workmanship. The state of preservation is excellent, except that the lower part is missing. It measures 18 cm. high by 15 cm. wide. The clay is pale green, fairly fine in quality, and fired at a temperature of about 850° C.

The subject is a satyr. Enough of the mould survives to show that it belongs to a well-known class in which a naked satyr is squatting on his haunches, his hands resting on his knees. The head is treated in great detail. He has large, heavy-lidded eyes, the pupils being indicated by incisions; a snub nose, large projecting ears, and thick lips, which are slightly parted, revealing the upper teeth. His hair recedes and is brushed back, and he wears a drooping moustache and a shaggy beard. This must have been the sort of creature which Alcibiades had in mind when he compared Socrates to a satyr.¹

Although not Attic, the likeness of the head to that of a centaur from one of the metopes of the Parthenon² suggests a date towards the end of the fifth century B.C. The subject had long been popular in Rhodes and can be traced back in Rhodian terracottas to about 500 B.C. This particular version is based on terracottas of the mid fifth century,³ but equipped with a head of slightly later style. The artist may well have been inspired by an imported Rhodian piece.

No exact parallel is known. There is, however, a smaller version from Syracuse⁴ and several somewhat similar pieces from Olynthus in Macedonia.⁵ The style of the head is best paralleled not in any known statuettes, but in a Sicilian architectural terracotta.⁶

This is an important acquisition for several reasons. It is the first Sicilian mould to come into the possession of the Department. It is unusually large; a statuette from the complete mould would have been about 30 cm. high. Because of its size, it gives scope for a greater amount of detail than is usual in terracotta statuettes. And, finally, it is a vivid example of humorous characterization at a period when such robust humour is not particularly common.

REYNOLD HIGGINS

¹ Plato, *Symposium* 215.

² No. XXXI. A. H. Smith, *The Sculptures of the Parthenon*, pl. 24. 1.

³ F. Winter, *Die Typen der figürlichen Terrakotten*, i. 216, no. 1.

⁴ *Ibid.*, no. 2.

⁵ D. M. Robinson, *Olynthus*, vii, pl. 39.

⁶ R. Kekulé, *Die Terrakotten von Sizilien*, 43, fig. 91.

THE RUTLAND COLLECTION OF MEDIEVAL TILES

THE Rutland Collection of medieval tiles was purchased from the Duke of Rutland in 1947 with the aid of a grant from the National Art-Collections Fund. It consists of about 7,000 tiles and tile-fragments, all but a few from English sites. They range in date from the thirteenth to the sixteenth century and thus cover the whole period of tile manufacture in medieval England.

The collection falls most readily into three main groups: the first, various series of tiles from one place including several virtually complete pieces of pavement; the second, groups of tiles, mostly fragments and wasters, from the site of several medieval kilns; and the third, about 2,300 isolated tiles from a large number of places of which nearly 200 are named.

The first group forms the most immediately impressive part of the collection, and one piece of thirteenth-century tile-mosaic pavement from the north transept of Byland Abbey, is at present on exhibition in the King Edward VII Gallery. A piece of pavement of inlaid tiles from Halesowen Abbey, measuring 4 ft. 2 in. by 1 ft. 9 in. to 1 ft. 10 in., is preserved in its entirety. It probably dates from the late thirteenth or early fourteenth century. It was found *in situ* in the chancel in 1934, and is composed of two panels of tiles set diagonally, divided by a band of tiles set square. One panel is filled by plain tiles, and the other by patterned tiles surrounded by a border of plain triangular half-tiles. The haphazard arrangement of the patterned tiles suggests that they do not occupy their original positions.

A piece of fourteenth-century inlaid pavement from Belvoir Priory is preserved almost intact. This was found *in situ* in the chancel in 1932 and measures 6 ft. 7 in. by 1 ft. 7 in. It appears to be from the tread of a step. It is composed of plain dark-glazed tiles interrupted by three groups of four patterned tiles linked to each other by a single patterned tile. A very similar arrangement can be seen *in situ* on the sanctuary step in Gloucester cathedral.

There is a complete pavement, probably dating from the earlier fifteenth century, from the site of the leper hospital at Burton Lazars, Leicestershire, where it was found *in situ* in 1913. It then measured 6 ft. 9 in. by 3 ft., but it is now housed in two parts each measuring about 2 ft. 11 in. by 2 ft. 6 in. All of the tiles bear embossed designs rather crudely executed in flat-topped relief. Similar tiles are known from Maxstoke in Warwickshire, but it is possible that the Burton Lazars examples were made locally—the late Duke of Rutland found round ovens and fragments of tiles which might have been wasters near by, but he was not entirely satisfied that this was the site of the kiln.

The largest pavement of the collection comes from a room in William Canynges' house, formerly in Redcliffe Street, Bristol, where it was probably

laid at some date between 1455 and 1467. The pavement originally measured about 10 ft. by 17 ft. 7 in., but unfortunately only the patterned tiles have been preserved, and it is therefore difficult to exhibit. These tiles are combined to form four-tile or sixteen-tile designs executed in shallow inlay, and both technically and artistically this is the most impressive pavement in the collection (Pl. XXI (2)). There are in addition small portions of thirteenth-century mosaic pavements from Byland, Riveaulx, and Meux Abbeys, and portions of a pavement of inlaid tiles from Maxstoke Priory, Warwickshire.

In the second group the earliest kiln site represented is the thirteenth-century example from Chertsey, found and investigated in 1922 by Dr. Eric Gardner, F.S.A. Some of the wasters and fragments from the site are preserved in the Rutland Collection. All of these are examples of the distinctive tiles used at Chertsey Abbey, including some fragments of the famous pictorial roundels, and a few fragments of designs not otherwise known.

The most comprehensive collection of kiln wasters is from the site of the fourteenth-century kiln at Bawsey near King's Lynn, Norfolk, rediscovered by H. L. Bradfer-Lawrence, F.S.A., in 1928. The kiln site had previously been discovered by Daniel Gurney, F.S.A., in 1843, and its products were known and recognized, but the location had been lost. The Rutland Collection contains examples of all the designs already known to have been produced at Bawsey (Pl. XXI (1) d), and a number of others not formerly known. The Bawsey tiles are relief tiles of little artistic merit but the wasters illustrate some interesting technical points. Some of them are fragments of apparently perfect tiles accidentally broken, but most of them exhibit some fault in manufacture. More of these were rejected because of faulty glaze than for any other defect; some are warped; others suffer from defects in the constitution of the clay, and are either swollen with cavities in the body, or are soft and crumbling. The most interesting are those which had fused together during firing, and thus reveal the manner in which they were stacked in the kiln, and, where they bear different designs, which designs were being manufactured at the same time.

It has already been mentioned that some of the tiles from Burton Lazars may be wasters from a kiln there. They are broken and warped and have faulty glaze, and all bear designs which are used in the pavement already described. The latest kiln site represented is that from Little Brickhill near Fenny Stratford, Bucks, dating from the earlier sixteenth century. The products are of very poor quality, both in design and workmanship. The wasters, mostly broken pieces, contain fragments of about eight designs not previously noted among the products of this kiln.

It is impossible to describe adequately the third group which contains over 2,000 isolated tiles. It contains examples of every known process of decoration, including a crude slip-painted tile from Coggeshall, and a fragment of one of

the unique series from Tring executed in *sgraffito*. There are examples of various types of tile on which the design is executed in relief, counter-relief, or impressed lines (Pl. XXI (1) *a*); and there is a representative selection of the fourteenth-century printed tiles manufactured at Penn, Bucks (Pl. XXI (1) *c*); but the largest number bear inlaid designs, ranging in date from the thirteenth to the early sixteenth century and representing many different schools of manufacture (Pl. XXI (1) *b*).

The whole collection provides an invaluable body of material for the study of technical practices, the evolution and dissemination of designs, and the distribution of the products of various kilns or groups of kilns; and in addition it preserves some delightful works of art.

ELIZABETH EAMES

THE OPPENHEIM COLLECTION— (PART II)

THE Ming portion of the Oppenheim Collection covers the whole field of Ming ceramics. All the classic reigns of the period are suitably represented; some by very choice pieces. It would be impossible to bring together such a fine selection today.

When the Ming dynasty drove out the Mongols in 1368 and established their capital at Nanking, the old Sung stonewares with their monochrome glazes, which had lingered on throughout the Yüan dynasty, went out of fashion. They were replaced by a fine white porcelain, usually decorated in underglaze blue or in coloured glazes or enamels. This change was the great feature of the Ming period.

Most of the Sung kilns had either disappeared in the Tartar Conquest or survived, sunk in decay, unable from their position and materials to cater for the new taste. On the other hand, the great rising ceramic centre of Ching-tê Chên in Kiangsi was not only within easy reach of the new capital by road and water, but the new styles lent themselves very happily to the decoration of the surface of the fine white porcelain, which the local clay provided. It is not surprising therefore that from this time onwards this town received the chief patronage of the Imperial Court. An imperial factory was established there in 1369 or 1398, and the ascendancy which this centre gained over all possible rivals survived the move of the imperial capital to Peking, and was never seriously shaken till the collapse of the Ch'ing dynasty at the beginning of the present century. Nearly all the imperial wares of the Ming dynasty were made there.

The change over from monochrome to many-coloured glazes, enamels, and decoration in underglazed blue may have spread itself over a much longer period than we at present realize. The new ideas were at first only reflected in humble



XXII. a. VASE. 13TH OR 14TH CENTURY.

Height: 9½ inches

Harry Oppenheim Bequest



b. PILGRIM FLASK. MING. HSÜAN TÊ PERIOD (1426-35). Height: 9½ inches

Harry Oppenheim Bequest

provincial pieces, which had to make their way. We no longer look to the Ming period for the primitive pieces in either technique.

Unfortunately, little documented material survives from the Yüan dynasty. The most important ceramic invention of this period seems to have been the white Shu Fu dishes and bowls with moulded decoration, which form a link between the white Ting bowls of the Sung period and the fine white engraved porcelains of the reign of Yung Lo and Hsüan Tê of the Ming period. This moulded decoration together with the *Ying Ch'ing* glaze are often reflected in the earliest blue and white pieces. Such pieces are tentatively dated to the fourteenth century, but some of them may be considerably earlier. The famous pair of blue and white dragon vases in the Percival David Collection dated 1352 are, in this connexion, documentary islands surrounded by troubled waters! Pieces of blue and white dating from the thirteenth (and even from the twelfth century) probably exist, but they have not yet been properly identified. It seems probable that this technique was invented towards the end of the Sung period, but pieces with reliable Sung inscriptions have yet to declare themselves.

There are several of the primitive blue and white specimens in the Oppenheim Collection which probably date from the thirteenth or fourteenth century. They include a stem-cup decorated on the outside with chrysanthemums, and on the inside with a figure in a landscape, and a covered box of similar style and appearance. More imposing perhaps than either of these is a bottle-shaped vase (Pl. xxii a), with winged handles fitted with rings, of a coarse porcelain body painted in a mottled grey and blue under a greyish glaze. The decoration consists of peony scrolls, with a band of stiff leaves round the neck, and another of false gadroons round the base.

A mysterious little cup in the form of a peach, with a stalk handle to the rim, decorated with irregular patches of underglaze red may also very well date from the fourteenth century.

It has been now fully established that stoneware and pottery decorated in red and green enamels or with a turquoise glaze may date from the Sung period. But fashion did not pronounce in their favour till the fifteenth century. Among the Oppenheim pieces is a bottle made at Tehüa in Fukien, with an archaic lizard winding round its neck in relief and decorated in turquoise, green, and red enamels. This may very well prove to be a fifteenth-century piece, although we have no evidence, as yet, that these kilns date back to such an early period.

Contemporary with them is a group of glazes of the lead-alkaline variety, contained by threads of clay, forming cloisons for the glaze. These glazes do not need as much heat to melt them as the felspathic glazes on white porcelain. Their chief colours are turquoise, dark blue, green, yellow, and aubergine purple, to which is added a neutral glaze to serve for white. This colour scheme is known as the *San ts'ai* (three colour), though in practice it will be found that

more than three colours are used. This decoration appears on porcelain, stoneware, and pottery; often in massive pieces well suited for wine-jars and garden seats. It is difficult to produce any accurate dating for the family, for there is little change in this long-lived group throughout the Ming. The bulk of them would appear to date from the fifteenth century, but some may go back to the fourteenth and others certainly date to the sixteenth and even seventeenth century. This family is very well represented in the Oppenheim Collection by a magnificent flower-pot, two brushpots, and a tray belonging to the fifteenth, and other pieces belonging to the sixteenth and seventeenth centuries. A curious bulb bowl with a lobed body decorated in incised arabesques glazed yellow on a deep violet ground, and a flower-pot with an octagonal neck, decorated in light and dark aubergine, yellow and white on an emerald green ground, with a petal border in yellow, both carry the mark of the Chêng Tê period (1506-21).

Among the Ming monochromes in the collection is a remarkable white stem-cup with faintly traced dragons in white slip under the glaze, among which is a cartouche with a Yung Lo mark (1403-24). This has all the appearance of a genuine Yung Lo specimen. A bowl in the brilliant and highly prized 'sacrificial' red of the Hsüan Tê period (1426-35) so often copied in the reign of K'ang Hsi, is another important item. A small dish-washer in the same glaze engraved with same mark, though once accepted, probably belongs to a later period. An interesting white saucer of this same reign and mark has the underside covered with a bright turquoise-blue glaze. This is a very rare specimen.

Turning again to the blue and white pieces; a small saucer dish decorated with a design of figures in a garden and carrying the mark of Hung Wu (1368-98), the first Emperor of the Ming, though of great interest, is probably not of the period, but sixteenth century. The collection is very rich in the 'heaped and piled' blue of the Hsüan Tê period which is so famous in Chinese ceramic annals. A spittoon-shaped flower-vase, a stem-cup decorated with phoenix, a pear-shaped vase, and a pilgrim flask of flattened shape with small handles at the mouth, are among these pieces. The last is a marvellous specimen decorated with branches of *lichee* fruit in a brilliant blue, swimming in the glaze (Pl. xxii b). A small, unmarked bowl, also decorated with clusters of fruit in a black-blue may well belong to the previous reign of Yung Lo; while a bird seed-box (?) in the form of two conjoined peaches with two rings to which a fastening was attached may possibly be later, despite the Hsüan Tê mark.

The succeeding Ch'êng Hua period (1465-87), more noted for its *tou ts'ai* enamels than its blue and white pieces, is represented by several marked examples; most of which date to the sixteenth century. But one of the so-called Palace bowls of a thin porcelain, painted in two shades of pale blue with lily scrolls on the outside and lotus scrolls and a chrysanthemum medallion within, is a convincing specimen of a period of which the wares are difficult to identify.

The famous little enamelled egg-shaped box and cover, exquisitely potted and decorated with green, yellow, brown, and red enamels and a vivid underglaze—blue, with a design of rocks, flowering plants, and a grape vine, is a problem piece. Despite the Ch'êng Hua mark it probably dates to the transitional period between the Ming and the Ch'ing. This is certainly an imperial piece, and of a period which has been little studied.

A blue and white dragon saucer dish of the next reign, that of Hung Chih (1488–1505), is of imperial quality. Only four of these dishes are at present known, and one of the other three happens to be in the Museum collections. Another interesting piece is a pale blue and white vase with the mark of the Chêng Tê period (1505–21) in a cartouche on the neck.

The Mohammedan blue of the Chia Ching period (1522–66) had a high reputation and there is no lack of examples of this intense violet hue in the collection; among them is a very fine double gourd vase, with the mark of the period on the base, decorated on the lower bulb with peaches, bamboo, deer, *ling chi* fungus, prunus, and tortoises—all emblems of longevity. A pair of smaller bottles of the same shape, mark, and period, are decorated, in an unusual and effective manner with peony scrolls in iron red and underglaze blue on a yellow ground. A green and red stem-cup and ewer, and a pair of wine jars decorated in bold coarse red, green, and yellow enamels supported by a deep violet blue in a design of fish among lotus plants and water weeds, are characteristic of the period. Two beautiful bowls, one decorated with birds and flowers in green, aubergine, yellow, and white on a yellow ground; the other in lightly fired enamels, with phoenixes and peony scrolls on the outside, and insects hovering over peach and pomegranates within, in green aubergine, yellow, and white enamels on a lovely clouded aubergine background, are splendid representatives of the same period. Finally, an ovoid vase, etched with designs and cloud-scrolls in a deep indigo which once seen is not easily forgotten, is an example of a superb monochrome from the same reign.

Unfortunately, there is little room to mention a group of finely enamelled porcelains of the early eighteenth century belonging to the K'ang Hsi period (1662–1722). Among them is a most delightful little ewer decorated with fish and water weed in the *famille verte* enamels, and a biscuit figure of the very finest quality of the goddess of Mercy, Kuan Yin, holding a child in her right arm. Her robes are richly brocaded in lotus-scrolls with green, aubergine, blue, and yellow enamels, and her hair is black. At the back of this figure is a square hole, into which it was customary for worshippers to insert prayers and small offerings.

SOAME JENYNS

THE OLDMAN COLLECTION: AZTEC GONG AND ANCIENT ARAWAK STOOL

TOWARDS the end of 1949 the Department of Ethnography was fortunate in acquiring the whole of the African and American portions of the important ethnographical collection formed by the late Mr. W. O. Oldman, of London, and well known to students and connoisseurs for its wide range and high quality. (The Oceanic portion of the collection had previously been acquired by New Zealand, during the owner's lifetime.)

This acquisition, numbering nearly 3,000 items, was made possible by the help of a generous grant from the National Art-Collections Fund, which accounted for thirty of the finest pieces (see N.A.-C.F. Annual Report for 1949).

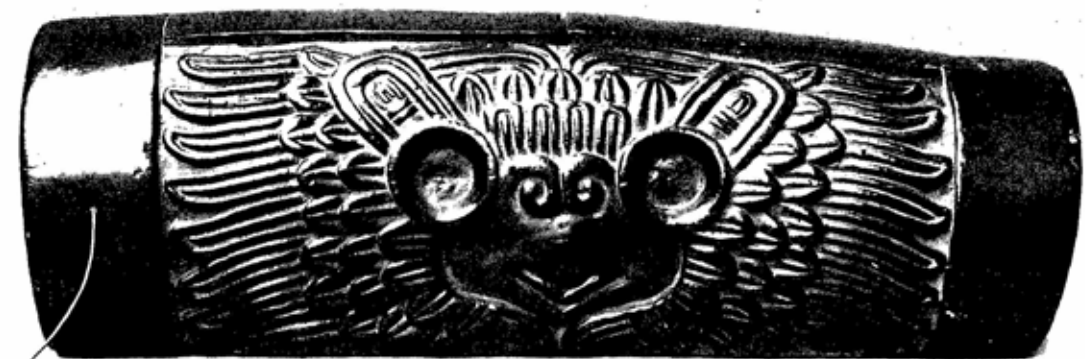
With such an *embarras de richesses* it is not easy to make a first choice for publication. But the two objects described and illustrated, both of which were purchased through the N.A.-C.F., must certainly rank high for their interest and rarity. It is hoped to publish other pieces later.

1. *Aztec Gong from Mexico*. Probably fifteenth or early sixteenth century (Pl. XXIII a).

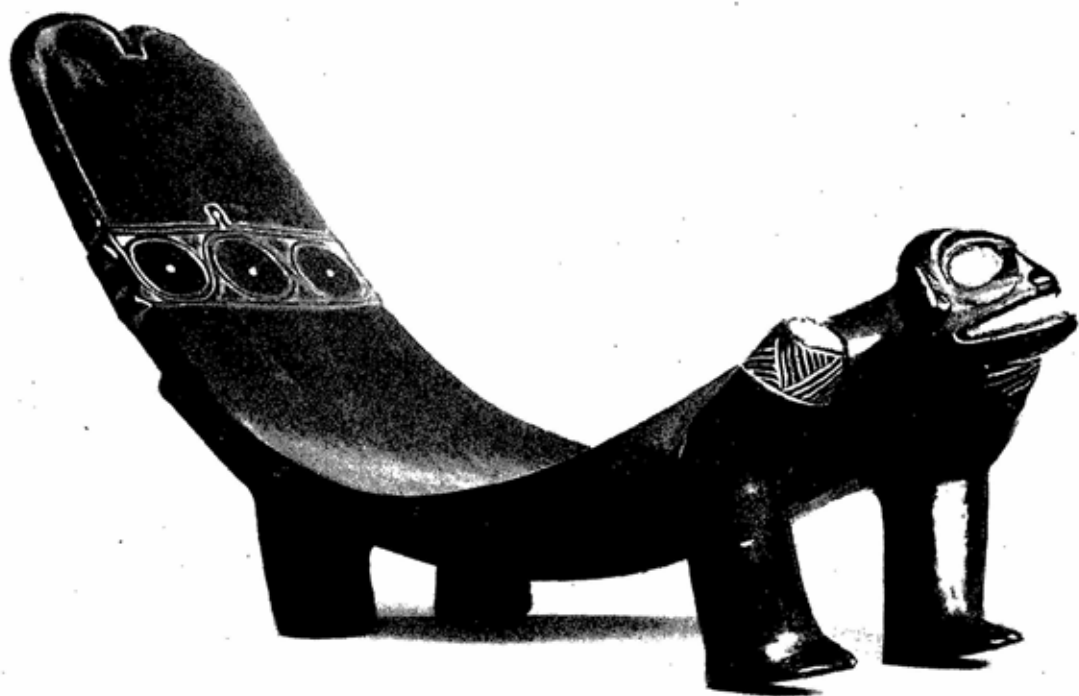
This is a slit gong (sometimes incorrectly described as a drum), of the type called *teponaztli* by the Aztec. It is hollowed out from a cylindrical block of hard wood the top of which is slotted to form two tongues which emit two distinct notes, with a musical interval of a fourth, when struck. Its special feature is the head of an owl, carved in relief in typical Aztec style, with the feathers displayed so as to fill the rectangular panel on one side. The surface has been highly polished, probably in recent times, but traces of red and white paint, presumably original, are still visible in the undercut area of the beak. The carving appears to have been done entirely by adze and chisel.

Gongs of this kind were used in religious festivals and dances in Mexico and Central America, being placed on a stand and beaten with a pair of sticks headed with rubber. Few pre-Cortesian specimens have survived, only about twenty having been recorded hitherto.¹ The designs carved on them show great variety, and the present example is the only one depicting an owl. The owl had a place in Mexican mythology as one of the thirteen birds symbolizing the hours, and as representing the 'dark house of the earth'. Length 19 inches.

¹ M. H. Saville, *The Wood Carver's Art in Archaeology*, 1914; G. C. Vaillant, *Aztecs of Ancient Mexico* (Museum of the American Indian, Mexico, 1944). See also T. A. Joyce, *Mexican*



a



b

XXIII. *a.* AZTEC GONG (TEPONAZTLI). MEXICO. Length: 19 inches
b. ANCIENT ARAWAK STOOL (DUHO). SANTO DOMINGO. Length: 17½ inches



a



b



c

XXIV. THE ROYAL GOLD CUP

a. General View

b. Detail: Forms prepared for enamelling by chasing and scraper tools and a scorper

c. Detail: Modelling visible through transparent enamels

2. *Ancient Arawak Stool from the West Indies* (Pl. xxiii b).

This type of stool, called *duho*, was used by Arawak chiefs or caciques in the West Indies at the time of the discovery of America. It is carved from a single piece of hard wood, in the form of a prone figure with a grotesque (perhaps animal) head, and four short limbs, one of which is incomplete. The eyes, mouth, ear lobes, and two circular depressions on the shoulders of the figure are inlaid with pieces of gold-leaf (one of which is missing from the right ear lobe). The head closely resembles the head of another Tainan stool in the British Museum, which was found in a cave in the Bahamas. The raised back of the seat is ornamented with a band of incised circles.

This fine specimen is said to have been found in a cave on the Island of Santo Domingo, and is undoubtedly of aboriginal Arawak (or Tainan) workmanship. It can hardly be later than the end of the fifteenth century, when the aboriginal culture was rapidly superseded.

Stools of this kind are extremely rare, and this is the only example in which the gold inlay has been preserved. They appear to have been a normal article of furniture in the houses of West Indian chiefs at the time of the discovery, and were used by them on special occasions, or offered as seats of honour to important guests. The attitude of the sitter must have been astride, with the raised end of the seat providing a backrest.

Duhos are mentioned in the diary of Columbus (published by Las Casas), two of whose envoys to a Cuban chief are said to have been placed in such seats by the Indians. A detailed description supplied by the historian Herrera might well have been taken from our specimen; it runs as follows: 'seats made of a solid piece of wood in the shape of a beast with very short legs and the tail held up, the head before, with eyes and ears of gold.' Length $17\frac{1}{4}$ in., width $6\frac{1}{2}$ in.

H. J. BRAUNHOLTZ

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NEW LIGHT ON THE ROYAL GOLD CUP

THE Gold Cup of the Kings of France and England in the British Museum is distinguished from all other surviving cups of its period by a series of illustrations of the life of St. Agnes executed with great splendour in bassetaille enamel (Pl. xxiv a). The cup was described by Sir Hercules Read in *Vetusta Monumenta* (1904); and again by Mr. O. M. Dalton in a short illustrated pamphlet printed by order of the Trustees of the British Museum. In both papers, as indicated below, the methods by which the gold ground was prepared for the enamels were erroneously described. A new survey was necessary, and on 9 January 1951 the cup was examined by Mr. Tonnochy, Dr. Plenderleith, and myself.

The cover, the bowl, and the foot each consist of two members, one within the other: the outer being decorated with enamels. The inner member of the bowl is plain, but in the centre is an enamelled roundel in an ornamental setting. The outer bowl, which is decorated with a band of enamelled figure subjects, fits closely against the other. The foot is embellished with the signs of the Four Evangelists in enamel. The inner member of the cover is undecorated and extends downwards to form the rim. A moulded band, once bearing a pearl border, is fitted above the rim and supports the outer enamelled member. This is decorated with a further series of scenes from the life of the saint. The sheet gold from which the cup was made is of an average thickness of 1/20th of an inch.

The published descriptions of the methods employed in the preparation of the ground to receive the enamels, referred to above as erroneous, are to the effect that 'the design is first drawn in outline on the surface of the metal; the spaces to be enamelled are then sunk by cutting down so that every part of the surface within the outline is lower than the surrounding level. The details are next sculptured in relief in such a way that the higher parts approach very nearly to the level, while the lower parts recede from it in different planes.' In actual fact the methods employed were different. When the outlines had been drawn, the forms were first outlined with a tracer (a small chisel with a blunt edge). Driven by a hammer, it is slid forward, producing a narrow groove. This is run all round the forms in order to define their position during the subsequent work. Then, with chasing tools the work proceeded. Chasing tools are small punches and blunt chisels by means of which a sheet of metal may be beaten into any surface form required. Chasing is very similar to repoussé work, but repoussé work is relief work done from the back of the metal sheet while chased work is done exclusively from the front. Chasing lends itself to the production of relief work where the artist can see the ornament develop directly under his tools.

In the Gold Cup what was required was a relief of moderate depth worked entirely below the surface of the surrounding ground. It was not carved, as such a relief work in stone would have been done, but it was beaten down from the front, thus producing a similar effect. The whole of the work could have been completed without the removal of a single fragment of gold, and, in that case, the entire work of preparation for the enamel would have been described simply as 'chased'. In the Gold Cup, however, the craftsman wished to produce a different texture in the rocky ground beneath the figures and in the trees from that which he had employed on the draperies and flesh. He, therefore, took a 'scorper' (a flat, chisel-like engraving tool), and with it cut flat facets facing in slightly different directions, all over the trees and ground (Pl. xxiv *b*). The light, penetrating the enamel and reflected from these facets, was given a brilliance differing in quality from that reflected from the more rounded forms of the draperies and flesh. By the time the chasing of the forms had been completed, all the parts to be enamelled had been deliberately pushed bodily beneath the general level of the background. In order to remove traces of tool marks from the faces and other parts of the figures, some final scraping down of the surface was found necessary. The depth of the recesses prepared for the enamel varies considerably, for variations in their depth were relied upon to produce the delicate shades of modelling on the draperies and other parts of the work. The gold plates would be supported on a backing of pitch or resin during the progress of the chasing.

A clear transparent enamel was employed for the flesh. This 'flux' does not extend beneath the other colours. In a number of places part of the enamel has splintered off the cup and it may be observed that in no case is there any variation in the intensity of the colour of the enamel throughout its depth. The greater strength of colour shown in the folds of the drapery, for example, is due solely to there being present a greater thickness of the enamel itself.

An enamel when taken from the furnace has generally a gently undulating surface, for it is impossible to pile the freshly ground enamel into the recesses of the work in such a manner as to cause it to settle down with an entirely level surface. The number of firings is always kept as low as possible, and a single firing may be sufficient. When cooled, the enamelled surface is ground flat and then polished. In the Gold Cup there are a few places where the surface of the enamel, when fired, did not reach the level required for the final ground and polished surface, so that the original 'fired' surface is to be seen in the hollows (Pl. xxiv *c*). Here and there a grain of red enamel escaped from its place and became fused into the flesh of a nearby figure.

An examination of the inner side of the enamelled member of the cover shows that nearly the whole of it has been scraped smooth in order to remove the ridges thrown up by the work of chasing the draperies and other details of the design from the outer side of the plate. At the summit of the cover, however, there is

a wavy, star-shaped pattern surrounding the base of the (missing) finial. This was chased deeply and, naturally, traces of the work showed inside the cover. The scraping of the inside of this member, however, did not extend as far as this pattern, which was allowed to remain, revealing further evidence of the workman's hand.

The pounced scrolls (Pl. xxiv *b*) on the otherwise plain gold field are lightly enough worked to have been produced with a pointed tool by hand pressure alone. In the stem, the collar on which the enamelled 'Tudor' roses are set, has a design outlined with a tracer, and the ground filled in by 'rocked' chisel work executed by a small flat chisel rocked from side to side as it was advanced.

HERBERT MARYON





XXV. THE SNETTISHAM TREASURE: COMPOSITE TORC
(actual size)

A SWISS ACCOUNT OF MOZART IN 1766

ONE of the few important gaps in the large collection of Mozartiana in the Hirsch Music Library was the lack of a copy of the Swiss periodical *Aristide ou le Citoyen*, of which the issue for 11 October 1766 contained an anonymous account of Mozart as a child. A complete set of this short-lived journal, which appeared at Lausanne from 28 June 1766 to 20 July 1767, has now been most generously presented by Mr. Paul Hirsch as an addition to his former library. The state of these two volumes, which are uncut and in the original boards, is all the more noteworthy because *Aristide* is so exceedingly rare that hitherto no copy has been recorded in any public or private library outside Switzerland, where only two or three appear to be known.

Consequently, this account of Mozart, written when he was nine years and seven months old, had not been reproduced *in extenso* in any of the standard French or German biographies. Indeed, until it began to receive some attention in Swiss journals from 1924 onwards, all mention of it was confined to a few scattered footnotes and to entries in one or two Mozart bibliographies. A facsimile of the complete text was printed in Richard F. Hill's article 'Mozart and Dr. Tissot' in *Notes*, December 1950.

Musically, the account adds little to our knowledge of Mozart, but it gives a revealing picture of the sensitivity of the child's genius and of the devotion that he felt for his father. It forms a valuable complement to the investigations which the Hon. Daines Barrington conducted into Mozart's genius in London during June 1765, and of which he later published the results in vol. 60 (1771) of the *Philosophical Transactions* of the Royal Society. As most of Barrington's tests were of a purely musical nature, the results were mainly factual and lack the acute psychological insight into the nature of genius with which the account in *Aristide* is imbued. The description of the inner force which animated the child when at the harpsichord is most interesting:

il étoit quelquefois porté involontairement, comme par une force secrète, à son clavecin, & en tiroit des sons qui étoient l'expression vive de l'idée dont il venoit d'être occupé. L'on pourroit dire que dans ces momens il est un instrument entre les mains de la musique, & se le représenter comme composé de cordes montées harmoniquement, & avec un tel art qu'on ne peut en toucher une sans que toutes les autres se mettent en mouvement.

Another observation, of prophetic quality, may be quoted:

L'on peut predire avec confiance, qu'il sera un jour un des plus grands maîtres dans son art; mais, n'a-t'on pas à craindre, que, développé si jeune, il ne vieillisse de très bonne heure?

Apart, however, from its extreme rarity and from its value as a sympathetic study of a child prodigy, the interest of this account lies in the problem of its authorship, which may be ascribed to the famous medical writer Samuel André

David Tissot. This conjecture is based upon that tantalizing mixture of fact and hypothesis which so often confronts the investigator into the works and events of Mozart's childhood. The facts are that the Mozart family stayed in Lausanne from 4 to 11 September 1766, on their return journey from London to Salzburg. In a letter of 10 November, Leopold Mozart stated that their sojourn was made partly at the instance of Prince Ludwig of Wurtemberg, a keen amateur of music, for whom Wolfgang Mozart composed some flute solos, now unfortunately lost. There is some evidence that Prince Ludwig, who had become one of the leaders of the intellectual life of Lausanne and was much influenced by Rousseau, was himself the founder and owner of the journal *Aristide*, of which the avowed aim was to increase the virtue of its readers. It is, moreover, a fact that one of the Prince's closest friends was Tissot, who was particularly interested in neurology and in the study of genius, and, on taking up the Chair of Medicine at Lausanne University in April 1766, had entitled his inaugural lecture 'De la santé des gens de lettres'. All the works of his maturity breathe the spirit of humane rationalism in which the account of Mozart in *Aristide* is written. Therefore, since this article could only have been written by a man with expert medical and psychological knowledge, it is a reasonable conjecture that it probably came from the pen of Tissot, who, as an intimate of Prince Ludwig, would have been able to observe the child closely as he performed on the harpsichord. A. HYATT KING

JEAN LE CLERC'S ATLAS OF FRANCE, 1619

SIR George Fordham's notable gift of French atlases in 1920 included the earliest regional atlas of France, the *Théâtre françois* of the Tours bookseller Maurice Bouguereau, and two editions (1621 and 1626) of its successor, the *Théâtre géographique du Royaume de France* of Jean Le Clerc. At that date the earliest edition (1619) published by Le Clerc was known only from an entry in an eighteenth-century sale catalogue. A fine copy of this, the rarest atlas of the series, has lately been purchased for the Museum by the Friends of the National Libraries. No other copy appears to be known or recorded.

The printed title-page, 15½ inches tall, reads: *Theatre | Geographique | du Royaume | de France, | Contenant les Cartes & Descriptions particulieres | des Prouinces d'iceluy. | Œuvre nouvellement mis en lumiere, | avec une Table ou sont les noms de toutes les Cartes de chacune | des dictes Prouinces. |* (device) *| A Paris, | Chez Jean Le Clerc, rue S. Jean de Latran, | a la Sallemandre Royale. | Avec Priuilege du Roy. |* M.DC.XIX. A printed index of the thirty-seven plates completes the preliminary matter. The maps, which are brilliant impressions and uncoloured, are bound in the order called for by the index. The back of the maps is blank.

Fourteen are reprinted without alteration from the plates engraved for Bouguereau at Tours and taken over by Le Clerc; the remaining twenty-three

are new plates, most of which bear Le Clerc's imprint. Three are dated 1617, and one 1616. The hemispheric world map is that engraved by Hondius for Le Clerc in 1602.

Bound into the atlas are nine additional maps, five of which were incorporated in later editions.

R. A. SKELTON

JOHN NORDEN'S MAP OF SURREY

THE topographical work of John Norden (1548-1625) is well represented in the Museum's collections. An important addition, lately acquired by purchase, is the first issue (1594) of his map of Surrey, engraved by Charles Whitwell. Only one other impression from the plate in its earliest state is known; this is in the library of the Royal Geographical Society, which reproduced it by collotype in 1932.

In or about 1590 Norden conceived his *Speculum Britanniae*, a series of 'pocket' chorographical descriptions of counties, in English, with small county maps and town plans. By 1594 he had completed the descriptions of Northamptonshire, Middlesex, and Essex (that of Middlesex only being printed), and had extended his surveys to the southern counties and islands, with the support of letters of recommendation from Lord Burghley to the local justices. The fruits of this period (ca. 1593-5) were the three engraved county maps of Surrey, Sussex, and 'Hamshire', and the elaborately decorated manuscript which he presented to the Queen in 1595, entitled *A chorographicall discription of the severall shires and islands of Middlesex, Essex, Surrey, Sussex, Hamshire, Weighte, Garnesey, and Jarsey, performed by the travayle and view of John Norden* (Add. MS. 31853).

This manuscript is evidently a fair copy compiled by Norden from his earlier maps and notes, most of which are now lost. The maps of the three islands are identical with those published in the first complete edition of Mercator's *Atlas*, 1595; and it is reasonable, in the absence of any known common source, to suppose that Mercator's heirs had obtained their material from Norden. The *Chorographicall discription* lacks the maps of Middlesex, Surrey, and Sussex; and no manuscript originals of these are known. It has been conjectured that they were extracted for engraving. This use of a presentation copy is improbable, and there are indications that the engraved map of Surrey was taken from a different manuscript original, now lost, to which a fuller text was attached than the abridged 'description' in Add. MS. 31853. Gough (*British Topography*, ii. 261) records that 'John Norden made a survey of this county, which some curious Hollander purchased at a high price soon after the Restoration'; and some thirty of the 'Howses of gent &c.' on the engraved map have no names but only numbers, to which, however, neither the map nor the *Chorographicall discription* provides a key.

This is the third printed map of Surrey, its two predecessors being that of Saxton (who drew Surrey on the same sheet as Kent, Sussex, and Middlesex) and the playing-card of 1590 (copied from Saxton's general map). The scale, about $2\frac{1}{2}$ miles to the inch, is one-and-a-half times as large as that of Saxton's map. Norden's map has all the features for which he justly claimed originality: the main roads, the boundaries of hundreds, the list of conventional signs, the graduation of the borders in 2-mile divisions enabling map references to be given. The map is rich in place-names and in material for the human geography of the county. The value of Surrey's rivers as a source of power is shown by the 15 mills on the Wey and its tributaries; the many ponds were (as Aubrey wrote) 'well-known . . . to the London Fishmongers'; and the conspicuous number of parks (fifty-two in all) drawn by Norden indicates the extent to which the waste of Surrey manors was enclosed under the Tudors.

Norden's map, copied by the anonymous cartographer of the 1602-3 series and by John Speed in his *Theatre*, remained the prototype of Surrey maps for over eighty years. No new survey of the county was made until that from which John Seller, John Oliver, and Richard Palmer drew their map in 1680.

R. A. SKELTON

THE EGMONT PAPERS

THROUGH the kind offices of the Historical MSS. Commission, with whom the papers had been deposited since 1898, the Trustees of Lucy, Countess of Egmont (d. 1932), have generously presented to the Museum the archive known as the Egmont Papers, now incorporated as Additional MSS. 46920-7213 and Additional Charters 74863-929.

The ninety-five volumes of 'original letters' and 'estate letters' (Add. MSS. 46920-7014), supplemented by nineteen letter-books (Add. MSS. 47015-33), enable us to follow the history of the family from 1625 to about 1750. Its fortunes were founded by Sir Philip Perceval (b. 1605), who settled in Ireland and held a number of lucrative offices. He actively supported the Government under Wentworth (who knighted him in 1636) in their policy of dispossessing the native Irish, and at the same time acquired estates of his own amounting to nearly 100,000 acres at the outbreak of the great Irish rebellion of 1641—a rebellion which, according to the notice of him in the *Dictionary of National Biography*, 'his own extortion and chicanery had done much to produce'. Against this hostile verdict must be set the considered opinion of the editor of the present archive for the Historical MSS. Commission, that 'an exhaustive scrutiny of his business papers and correspondence has nowhere brought to light any trace of meanness, still less of dishonourableness, in his proceedings'. However this may be, the rebellion certainly brought Perceval to the brink of ruin. His Irish estates were

overrun by the rebels, and in 1644 he retired to England and transferred his allegiance to the Parliament; he sat in the Long Parliament until his death in 1647.

One relic of this early period which deserves special mention is the original entry-book of the Dublin Court of Castle Chamber (or Star Chamber) for the period 1573-1620 (now Add. MS. 47196). In view of the great destruction of Irish records, historians must acknowledge a special debt of gratitude to Perceval, who was no doubt responsible for its preservation. Its contents have been fully calendared by the Historical MSS. Commission.

After Sir Philip's death, early mortality continued to pursue the family until 1691, when his great-grandson, John, succeeded to the estates at the age of eight. Fortunately, the management of their affairs during this succession of minorities was in the capable hands of a kinsman, Róbert Southwell, and his better-known son, Sir Robert Southwell, an able diplomatist, many of whose papers have found their way into the Museum's collections. From the Polonius-like Sir Robert the youthful John Perceval imbibed habits of industry and thoroughness which remained with him throughout life and to which the long series of his diaries, common-place books, and memoranda of all kinds bear witness.

Today, the most attractive side of John Perceval's character is perhaps that revealed by his correspondence with George Berkeley, afterwards Bishop of Cloyne. Perceval first made his acquaintance in 1708, and at once struck up a life-long friendship. Common interests, not only in philosophy but in more practical matters such as the colonization of America, united the two men, and throughout the correspondence, especially in the earlier letters, there are lively glimpses of the contemporary scene. Berkeley receives 'a very ingenious new poem upon Windsor Forest' from the author, Mr. Pope, 'a Papist, but a man of excellent wit and learning'. He breakfasts with Addison in Swift's lodgings, and learns of the impending production of *Cato*. At the *première* he is 'present with Mr. Addison, and two or three more friends in a side box, where we had a table and two or three flasks of burgundy and champagne, with which the author (who is a very sober man) thought it necessary to support his spirits in the concern he was then under'. The whole of this attractive correspondence has been edited by Dr. Benjamin Rand, of Harvard, in his volume *Berkeley and Percival*, Cambridge University Press, 1914.

But the jewel of the collection is the twelve folio volumes of Perceval's Diary, from 1730 to 1747 (now Add. MSS. 47060-71). Printed in full by the Historical MSS. Commission, it has taken its place as one of the leading contemporary authorities for the political, and especially the parliamentary, history of the period, and its detailed accounts of Parliamentary debates are especially valuable in the earlier years, when Perceval was a prominent, though somewhat independent,

supporter of Walpole's administration. The turning-point in his political career came in 1734, when his son failed to obtain election in his father's old constituency at Harwich, owing to what he considered duplicity on the part of the Walpoles. Though there was no open breach, the old intimacy with the Prime Minister was never resumed, and Perceval's assiduous attendance and note-taking at Parliamentary debates slackened except when one of his favourite subjects, such as the affairs of Georgia, came up for discussion.

Perceval had risen several steps in the Irish peerage before he was created Earl of Egmont in 1733—an honour which, he says, he sought for the benefit of his family rather than from any personal ambitions; and after the clash with Walpole clouded his political hopes, he transferred more and more of his energies to his other abiding passion, the history and genealogy of his family. Much of the extensive materials amassed for this purpose are to be found in the present archive, including a number of heraldic collections and grants of arms by such well-known heralds as Richard St. George and Sir William Segar. And it is no doubt the acquisition of such volumes which explains the presence in the collection of its most surprising item, a roll-genealogy of the Kings of England, of the early fourteenth century (now Add. MS. 47170), which announces itself as the work of Walter de Whittlesey, the Peterborough monk whose autograph chronicle and chartulary of Peterborough Abbey is already in the Museum (Add. MS. 39758). The historical writer James Anderson was employed to reduce these materials to order, and the *History of the House of Yvery* appeared in the closing years of Egmont's life. Hard things have been said of this publication, and it is true that by claiming kinship with the Norman Seigneurs d'Ivry on the one hand and the Dutch Counts of Egmont on the other, Egmont drew down upon himself and his book a degree of ridicule which neither wholly deserved.¹

The arrangement and binding of the present archive is largely the work of Egmont himself. Unfortunately, he gave the volumes no form of numeration—a curious omission for one so methodical—and the original extent and arrangement of the collection cannot now be determined. Certainly very little is later than Egmont's death in 1748. On the other hand, the collection may have begun to break up quite early in the nineteenth century, for in 1849 the Museum purchased an isolated diary of Egmont (Add. MS. 17720), a quarto volume evidently belonging to a series earlier than the folio diaries already described; it is printed by the Historical MSS. Commission as an Appendix. Moreover, in 1869 the Museum bought eleven miscellaneous volumes of Perceval papers (Add. MSS. 27980-90) which undoubtedly formed part of the present archive—they include, for instance, two volumes of news-letters which exactly fill two gaps

¹ Similarly, Egmont's great-grandfather, Sir Richard FitzDering, in medieval rolls of arms Edward Dering, the well-known antiquary, had which passed through his hands.
a weakness for inserting a mythical ancestor,

in a series in the archive. It is, therefore, not impossible that other fragments of the collection—perhaps even some of the early diaries—may one day come to light. But the impression we receive of the dominating figure of Egmont is not likely to be materially altered, and it is in the pages of these volumes, rather than in the pretentious *House of Yvery*, that his true monument will remain.

T. C. SKEAT

FURTHER BROUGHTON PAPERS

JOHN CAM HOBHOUSE, Baron Broughton, possesses so firmly established a reputation as the friend and confidant of Byron that his natural abilities and attainments have frequently been overlooked, although he achieved considerable distinction, both in literature and politics, entirely through his own merits. The winner of the Hulsean Prize at Cambridge in 1808, he published, whilst still in residence at the University, a volume of miscellaneous verse to which Byron was a contributor. In John Hobhouse, Byron had already recognized a kindred spirit, and had at last found a steadfast friend: and in 1809 the two men set off together upon the poet's grand tour of Europe, an account of which was published by Hobhouse as *A Journey through Albania*. In 1815, Hobhouse attended Byron's wedding as his 'best man', and subsequently became involved in the negotiations following the separation from Lady Byron: he did not accompany the poet in his flight abroad, but afterwards he visited him at Geneva and in Italy; and whilst in his company Hobhouse prepared his 'Notes' for the Fourth Canto of *Childe Harold*, which was dedicated to him, and the manuscript of which he brought home with him and handed to Murray for publication. On Byron's death, Hobhouse helped to arrange the funeral and became responsible for the destruction of Byron's 'Memoirs': and from thence until his death he was the recognized depository of the poet's most intimate secrets, and one, moreover, who never betrayed the trust reposed in him.

As the result, probably, of his association with Byron, Hobhouse became a rebel against contemporary constituted authority, and he emphasized his attitude by paying a visit to Paris during the Hundred Days. After an unsuccessful attempt to enter Parliament, followed by a short sojourn in Newgate Prison (whither he was committed by the House of Commons for a breach of privilege) he was eventually elected M.P. for Westminster as colleague to the well-known Sir Francis Burdett, and for several years the pair were recognized as the most effective Radical team in the House. The results of the passing of the Reform Act were such that Hobhouse considered that change had gone far enough, and as he had now succeeded to his father's baronetcy he gradually dropped his extreme radicalism and became a Whig: after holding minor office he entered the Cabinet and acquired a reputation as a good administrator. His political outlook

mellowed with age, and on his retirement from politics he accepted a peerage as Lord Broughton, leaving as his legacy to the Commons the phrase 'His Majesty's Opposition' which he had invented and used in debate as a young man.

When Lord Broughton died in 1869 he bequeathed his papers, both literary and political, to the British Museum on condition that they remained reserved until 1900. In this latter year the papers were accordingly numbered Add. MSS. 36455-83, but the Diaries (which cover the years 1842-63) were given a further period of reservation, until 1934, when they were numbered Add. MSS. 43744-65. It was evident, however, that the Museum had not received all the papers (e.g. the Byroniana remained in the possession of Lady Dorchester): therefore, in 1950, the Museum accepted an opportunity to purchase two small collections from the missing papers.

The new acquisitions (Add. MSS. 46914-15, 47222-35) fall into two groups, namely, political papers and literary manuscripts. Of these, the first seems to contain the papers used by Broughton's daughter, Lady Dorchester, for her edition of his 'Recollections of a Long Life'. They comprise four volumes of general correspondence (47226-47229), two volumes of letters (47223-47224) from the chief members of Broughton's circle (including one from Kinnaid announcing the death of his friend Byron), another volume (47222) from Sir Francis Burdett, and a volume of correspondence (46915) between Lord Broughton, whilst President of the Board of Control, and Lord Palmerston, the Foreign Secretary, dealing chiefly with questions of mutual interest to the Foreign Office and the East India Company. There is also one volume (47230) containing various political memoranda and a draft of the first part of Broughton's Autobiography.

The literary manuscripts are of even greater interest. In his capacity as President of the Board of Control, Broughton became officially acquainted with Thomas Love Peacock (who was employed in the East India Company's office) and began a personal friendship which lasted until Peacock's death. Broughton encouraged Peacock to resume his literary work at a time when the latter imagined that his creative days were past, and the volume of Broughton-Peacock correspondence in this collection (47225) sheds much interesting light on this period of the novelist's life. It contains a holograph copy of the famous poem on the death of Broughton's daughter Julia, and copies of several of the poems which appeared in *Gryll Grange* and other novels, together with drafts supplementing the Peacock papers already in the Department and numbered Add. MSS. 36815-16. Included also in this volume are notes provided by Peacock to assist Broughton in his completion of his book on Italy—a work begun many years before and discontinued after a quarrel with the Italian refugee, Ugo Foscolo, whom he had employed upon the task; the correspondence with Foscolo leading to the rupture forms a separate volume (46914) of the new purchases.

It is, however, the material relating to Broughton's connexion with Byron that makes these new acquisitions so welcome an addition to the Departmental collections, for included in the purchases are five volumes of Broughton's diary, which, until comparatively recently, were thought to be lost. Of these, Add. MS. 47231 is merely a copy of the journal kept during the first part of Broughton's voyage to the Levant with Byron in 1809, but the remaining four (47232-5) are holograph. Add. MS. 47232 covers the periods from July 1814 to March 1815, and April to July 1816, during which latter time, Broughton was involved in Byron's quarrels with his wife. Broughton's visit to Paris during the Hundred Days of 1815 is not described, the journal for this period being in the New York Public Library. The remaining diaries cover the period 1817-18 and contain detailed entries of great interest, relating chiefly to Broughton's visit to Byron in Italy, whilst the work on *Childe Harold* was in progress: until, on 7 January 1818 (Add. MS. 47234), Broughton states: 'Passed the evening with Byron who put the last hand to his *Childe Harold*, and took leave of my dear friend, for so I think him.'

H. R. ALDRIDGE

AN ILLUSTRATED TURKISH MANUSCRIPT

THE Department of Oriental Printed Books and Manuscripts recently acquired a fine copy of *Ḥadīkat ul-Su'adā*, or 'The Garden of the Blessed', a history of the holy martyrs of the family of the prophet Muḥammad, by the Turkish poet Fuḫūlī. The author was born in Ḥilleh, near the mouth of the Euphrates, probably about 1500, but spent most of his life in Baghdad, and he died in 1556, or according to another report, in 1562. When Ibrāhīm Pasha the grand vizier of Sultan Sulaimān captured Baghdad, the poet offered his congratulations and was rewarded by the sultan with a pension at the expense of the city. He wrote with equal fluency in Arabic, Persian, and Turkish. This composition is based on the Persian work *Rauzat ul-Shuhadā*, or 'Garden of the Martyrs', by Ḥusain Vā'iz, with additions from other sources. The early Biblical characters, whom Islam regards as 'prophets', are dealt with in the first of the ten sections into which the work is divided, but most of the book records the sufferings and death of Muḥammad, the deaths of Fāṭimah and 'Alī, and the martyrdom of Ḥasan and Ḥusain at Kerbela with which English readers are familiar from Matthew Arnold's essay 'A Persian Passion Play'. The Museum already possesses no fewer than five copies of this work, one of which, Or. 7301, is beautifully written and contains ten miniatures. This newly acquired copy is slightly superior in respect of its calligraphy in fine Nasta'lik and contains fifteen miniatures. On three of these someone has written in a rather rough hand the figures 1118, presumably the year A.H. 1118 (A.D. 1706-7) and the same date has been scratched inside the leather binding. This cannot be considered as the date

of the manuscript or of the miniatures; for their style points without doubt to the first quarter of the seventeenth century; and this appears to be the period also of the miniatures in Or. 7301, several of which include figures in European costume, either with brimmed hats and baggy knee-breeches, or armour, the fashion of which is consistent with a date near to 1600.

The first three miniatures in the two manuscripts illustrate the same subjects, but a comparison shows that they have been differently treated: the subjects of the remaining miniatures are different. These miniatures add considerably to the rather meagre representation of the Turkish school in the Museum and are of superior quality.

The manuscript measures 10½ by 6½ inches, with fifteen lines to each page within coloured borders. Its pressmark is Or. 12009. The first leaf is missing.

A. S. FULTON and BASIL GRAY

MANUSCRIPTS FROM INDIA AND BURMA

A *pōthī* or loose-leaved book containing three Sanskrit mystical tracts of Northern Buddhism from Nepal, *scil.* (1) the *Vasudhārā-dhāraṇī*, (2) the *Nāma-saṅgīti*, and (3) the *Uṣṇīṣa-vijayā-dhāraṇī*. Of these, no. 1, which occupies folios 1-23, was written on the 14th lunar day of the waxing half of the month Kārttika in the year 620 of the Nepali era, i.e. A.D. 1499-1500. No. 2, covering folios 24-46, is dated in the joint reign of Jaya Ratna-malla and Jaya Ari-malla, and was dedicated by a devout Buddhist, a Kumāra named Uhlāsa-rāja (Ullāsa-rāja), for the welfare of his relatives in the same year 620 of the Nepali era (chronogramatically denoted by the words *vyōma-lōcana-rasē*), the month Kārttika, the 12th lunar day of the waning fortnight, in the Maṇi-saṅgha Vihāra of the city of Kāṣṭhā-maṇḍapa (Kathmandu), the scribe being the Vajrācārya Jina-candra. No. 3, which consists of only four folios, bears on fol. 4b the date 698 of the Nepali era (A.D. 1577-8), the 5th lunar day of the waning fortnight in the month Āṣāḍha, and was dedicated by a pious donor in Kathmandu for the welfare of his relatives.

All the folios, which measure 23 by 8 cm., are of blue-black thick paper, on which the text is written with gold ink in majuscules of Northern style about 6-7 mm. in height. They are enclosed in wooden boards 23½ cm. in width and 8½ cm. in height, which are plain on the outside but on the inside are painted in colours with figures of Buddhist deities, symbols, &c. Presented by Lady Grizel Hamilton. [Or. 11,788.]

Eleven folios on a magnificent and well-preserved birch-bark manuscript, written in Gupta majuscules of the sixth or seventh century, and containing (1) the greater part of the Saṅgha-rakṣitāvadāna (ch. xxiii of the Divyāvadāna, a Buddhist Sanskrit hagiology), and (2) a portion of the Sanskrit Vinaya or

Buddhist scripture of clerical discipline belonging to the Mūla-sarvāstivādin school of Buddhism, comprising the latter part of the Pravrajyā-vastu and the beginning of the Posadha-vastu. Presented by the Executors of the late Sir Aurel Stein, K.C.I.E., and published by Sylvain Lévi in *Journal Asiatique*, tome 220 (1932), pp. 22-44, 66 by 12 cm. [Or. 11,878. A.]

A palm-leaf manuscript of the Saṅkhēpa-vaṇṇanā, a Pali treatise by Saddhamma-jōtipāla (popularly known as Chapaṭa Thēra) in exposition of Anuruddha's Abhidhammattha-saṅgaha, an epitome of Buddhist psychology, followed by a Burmese *nissaya* or word-for-word interpretation of it by the Thēra Maṇi-ratana. Saddhamma-jōtipāla, who lived in the twelfth to thirteenth centuries, and came to Burma from Ceylon, was a teacher whose work was of the highest importance for the scholastic studies and the monastic discipline of Buddhism in Burma, where he founded the order of friars known as the Sīhala-saṅgha. Copies of his Saṅkhēpa-vaṇṇanā, which was once much studied, have become extremely rare, and the text has never been published. The present copy is dated in the month Tabaung of the Burmese era 1150 (A.D. 1788-9), and was presented by the late Mr. R. Grant Brown. It comprises 246 folios, which are 19½ by 2¼ inches. [Or. 11,987.]

A collectaneous volume of Sanskrit writings, mostly in verse, on matters of religion and mysticism, comprising the Dēvi-māhātmya, Bhāgavad-gītā, Utpala's Stōtrāvalī, and many other hymns, &c. With twenty-eight full-page coloured illustrations in good Northern style and floral and gold decorations of borders. Written in Śāradā script. Nineteenth century. 8 by 5½ inches. Part of the Manuk Bequest. [Or. 11,835.]

Seven folios of a paper manuscript of the Saddharma-puṇḍarīka, a popular Buddhist scripture, covering chapters 11-13, 23-4, and 26-7, in a Central Asian script of about the eighth or ninth century. 27 by 7.5 cm. Presented by the Executors of the late Sir Aurel Stein, K.C.I.E. [Or. 11,878. B.]

L. D. BARNETT

AN ARABIC AUTOGRAPH MANUSCRIPT

ONE of the most striking figures in the literary annals of Moslem Spain is Ibn al-'Arabī, commonly known as 'The Grand Master' (al-Shaikh al-Akbar) by virtue of his unique position in the world of Arabian mysticism. Born at Murcia in 1165, he resided in Seville from 1173 to 1202. The second half of his life was spent in various parts of the Near East, and finally he settled in Damascus, where he died in 1240.

Recent scholarship has discovered a curious link between him and Dante, for it has been found that many of the conceptions occurring in the Arabic author's

mystical treatise *al-Futūḥāt al-Makkīyah*, or 'Meccan Revelations', reappear later in almost identical form in the Divine Comedy.

Next to the *Futūḥāt*, the most celebrated of his numerous writings is a short work in twenty-seven chapters called *Fuṣūṣ al-Ḥikam*, or 'Gems of Philosophy', expounding the mystical significance of the chief prophets (Muhammad and his predecessors) and their utterances. The whole text of this, he says, was transmitted to him in a vision by the Prophet Muḥammad in Damascus in the year 1229. For centuries the Moslem world has held this book in high esteem and it has been the subject of many commentaries in Arabic, Persian, and Turkish. Probably the best commentary is that in Arabic by 'Abd al-Ghanī al-Nābulusī (A.D. 1641-1731) and of this the Museum has acquired the author's holograph manuscript of 156 closely written folios.

The commentary is entitled *Ḥawāḥir al-Nuṣūṣ*, or 'Essences of the Texts'. On the second last page the commentator records that he finished his task after the Friday service in the Umayyad Mosque in Damascus on the 25th of Sha'bān, A.H. 1096, i.e. 27 July A.D. 1685.

Printed versions of this work were produced in Istanbul in 1887 and at Cairo in 1905, but these are seriously marred by textual corruptions. Here we have the authentic text from the author's own hand. It is possible that the volume may have been removed from its original home during the Turco-Egyptian wars of over a century ago. A note on the flyleaf states that in 1797 the city governor and the author's son had deposited it as an unalienable gift in the memorial mosque erected over the author's tomb in Damascus.

The manuscript measures $8\frac{1}{2}$ by $6\frac{1}{4}$ inches and is registered as Or. 11,877.

A. S. FULTON

A COLLECTION OF ARABIC MANUSCRIPTS

IN December 1948 the Department of Oriental Printed Books and Manuscripts acquired by purchase the following collection of 27 Arabic manuscript works of considerable importance covering a variety of subjects:

1. *Nihāyat al-āmāl*, biographies of Shiah traditionists, by Nūr al-Dīn 'Alī al-Ḳumfī. Copied in 1038/1629. $7\frac{1}{2}$ by $5\frac{1}{2}$ inches. Or. 11,849.
2. *Kanz al-akhbār*, a collection of anecdotes written in 912/1506 and dedicated to the Sultan Bāyazīd, by Muḥammad b. Muḥammad al-Ḳudṣī. Autograph. $7\frac{1}{2}$ by $5\frac{1}{2}$ inches. Or. 11,850.
3. *Nihāyat al-mubtadi'īn*, a rare work on the Islamic doctrine of Ibn Ḥanbal, by Aḥmad b. Ḥamdān al-Ḥarrānī. Copied in 870/1466. $7\frac{1}{4}$ by $5\frac{1}{2}$ inches. Or. 11,851.
4. *Faḍā'il al-Shām*, a description of Damascus. Copied in 1093/1682. $7\frac{1}{2}$ by $5\frac{1}{2}$ inches. Or. 11,852.
5. *Kitāb al-bulbul*, a supplement to Ibn Ḳudāmah's work on the principles of Islamic law entitled *al-Rauḍah*. Copied from the original manuscript in 949/1542. $7\frac{1}{4}$ by $5\frac{1}{2}$ inches. Or. 11,853.

6. *Risālah fī ḥifẓ al-ṣalāt*, on prayer according to the different Islamic rites, composed in 845/1441 by Muḥammad b. al-Ḥājj 'Iwād. Autograph. 7 by 5½ inches. Or. 11,854.
7. *Luṭf al-samar*, biographies of scholars of the sixteenth century A.D., a supplement to his work *al-Kawākib al-sā'irah*, by Muḥammad b. Muḥammad al-Ghazzī. Copied in 1162/1749. 6½ by 4½ inches. Or. 11,855.
8. *Muḥāḍarat al-awā'il*, historical notes and Ḥadīths relating to 'Origins', by 'Alī Dehdeh b. Muṣṭafā; completed in 998/1590 and copied the same year. Followed by *al-Risālat al-intiṣārīyah*, historical and geographical notes by the same author. Copied in 1028/1619. 8 by 6 inches. Or. 11,856.
9. *Qānūn al-idrāk*, a commentary composed in 1007/1599 by Muḥammad Kāzīm al-Tankābīnī on Bahā al-Dīn al-'Āmilī's astronomical work *Tashrīḥ al-aflāk*. Dated 1033/1624. 8 by 4½ inches. Or. 11,857.
10. *Ḥilyat ahl al-faḍl wa'l-kamāl*, a detailed account of the author's studies and his teachers, by Muḥammad b. Jarrah al-'Ajlūnī. Copied in 1170/1756. 7½ by 5½ inches. Or. 11,858.
11. *Al-Ikhtiyār*, a treatise on Islamic law, by 'Abd Allāh al-Mauṣilī; the second half of the work of which the first half is already in the Museum. Copied in 788/1386. 10 by 6½ inches. Or. 11,859.
12. *Al-Ajwibat al-nāṣirīyah*, decisions on many questions of a social, religious, and legal character, by the Mālikī Muḥammad b. Nāṣir. Preceded by Traditions of the Prophet by Ḥusain b. Muḥammad Ibn Ḥaiyūn. Copied in 1229/1814. 7¾ by 5¾ inches. Or. 11,860.
13. *Al-Musalsal*, the genealogy of As'ad b. Abī Bakr, Muftī of Medina in the seventeenth century, containing biographical and bibliographical material and information on the later history of Medina. Followed by two short treatises on the Sufi cloak (*Ḥirḳah*) and the *Akṭāb* respectively. Copied nineteenth century. 9½ by 6½ inches. Or. 11,861.
14. *Al-Ward al-unṣī*, biographies of the eminent mystic 'Abd al-Ghanī al-Nābulusī and members of his family; by Kamāl al-Dīn al-Ghazzī (d. 1214/1799). Copied from the author's autograph. 8½ by 6 inches. Or. 11,862.
15. *Khazīnat al-'ulamā*, a treatise on Sufism, by Muḥammad al-Bulghārī. Copied in 1000/1592. 8½ by 6 inches. Or. 11,863.
16. *Al-Tashīl wa'l-taqrīb*, an astronomical work, by Shihāb al-Dīn al-Majdī. Copied in 882/1477. 7½ by 5½ inches. Or. 11,864.
17. *Aḥwāl Makkah wa'l-Madīnah*, on the history and topography of Mecca and Medina, by Muḥammad b. al-Dīyā' al-Ḳurashī. Copied in 1132/1720. 8½ by 6½ inches. Or. 11,865.
18. *Ka'bat al-asrār al-zāhirah*, on the significance of the 'Asmā al-Ḥusnā', or Divine Names, by Muḥammad Ibn Marzūq. Copied in 1084/1673. 7½ by 5½ inches. Or. 11,866.
19. A commentary on the *Dīwān*, or collected poems, of al-Mutanabbī, by Abū Zakariyā al-Tabrizī. A very rare work. Copied in the fourteenth century. 8 by 5½ inches. Or. 11,867.

20. Three short works on the history and topography of Damascus: (1) al-Ishārāt, by Ibn al-Ḥaurānī. (2) Ta'rīkh binā Dimashq, by Ibn Kādi Shuhbah. (3) Qurrat al-'uyūn, by Ibn Ṭulūn. Copied in 1191/1777. 8½ by 6½ inches. Or. 11,868.
 21. Al-Ḥullat al-dahabiyah, an account of a journey from Aleppo to the Hejaz and Egypt in A.D. 1716, by Muṣṭafā b. Kamāl al-Dīn al-Ṣiddīqī. Followed by biographies of saints of the Kādirī Order, &c. Copied in 1153/1741. 8¾ by 6½ inches. Or. 11,869.
 22. Faṭḥ al-'alīm, biographies of the Moroccan mystic 'Abd al-Salām al-Asmar (seventeenth century) and his contemporaries, by 'Abd al-Salām b. Muḥammad b. Miftāḥ. Copied nineteenth century. 9¼ by 6⅝ inches. Or. 11,870.
 23. Ḥadīkat al-rayāḥīn, an extensive collection of biographies of eminent scholars and traditionists, by Abu al-'Abbās Muḥammad Hibat Allāh b. Muḥammad (b. 1151/1739). Probably the author's autograph. 14¼ by 9½ inches. Or. 11,871.
 24. Al-Minaḥ al-thābitah, an autograph manuscript on prayer, by Ibn Sūdah al-Maghribī. Dated 1184/1770. 8¾ by 6⅝ inches. Or. 11,872.
 25. Šilat al-khalaf, a detailed account of the author's studies and teachers, by Muḥammad b. Muḥammad b. Sulaimān al-Sūsī. Copied in 1104/1693. 8⅝ by 5⅝ inches. Or. 11,873.
 26. Riḥlat al-Kurdī, a description of journeys undertaken between 1738 and 1790, by Ṣaḥīḥ al-Dīn Muḥammad b. Yaḥyā al-Kurdī of Damascus. Dated 1204/1790. 8 by 5¾ inches. Or. 11,874.
 27. Fātiḥat al-'ulūm, on the classification and study of the Muslim sciences, by al-Ghazzālī. Copied in 833/1430. 7¼ by 5¼ inches. Or. 11,875.
- A. S. FULTON

A DRAWING ATTRIBUTED TO LORENZO LOTTO

THE drawing illustrated on Pl. xxvi *a*¹ formed part of the Fenwick collection, but did not enter the Museum with the other drawings from that source in 1946. It had been mislaid together with some others of minor importance, and it is only within the last six months that it has been recovered. It is described in the *Catalogue of the Fenwick Collection*, p. 21, No. 1, as 'Uncertain Italian School, XVI cent.' and the suggestion is made that it may be a contemporary copy of a picture of about 1510-20. The completeness of the composition, its pictorial quality, and the line which encloses it lend colour to such a supposition, but the freshness and spontaneity of the drawing, and the mastery with which the figure is related to its complicated surroundings, seem to me now to preclude the possibility of its being a copy. Carefully drawn copies of pictures have a way of betraying themselves by a certain flatness; the copyist in following the details of a composition tends to lose the feeling for depth and recession, and for the unity which is so conspicuous in the present drawing.

Accepting the fact that we have before us an original composition of about

¹ Pen and brown ink and brown wash, 16.5 × 19.7 cm. Lot 1087 in the S. Woodburn Sale, 12 June 1860.



a

XXVI. a. DRAWING ATTRIBUTED TO LORENZO LOTTO

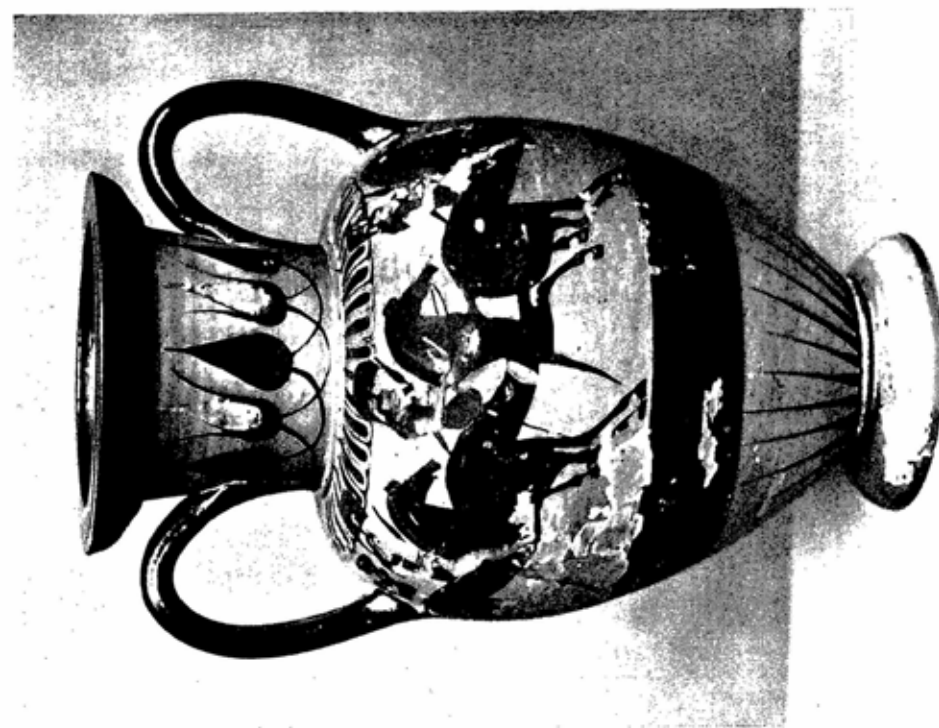
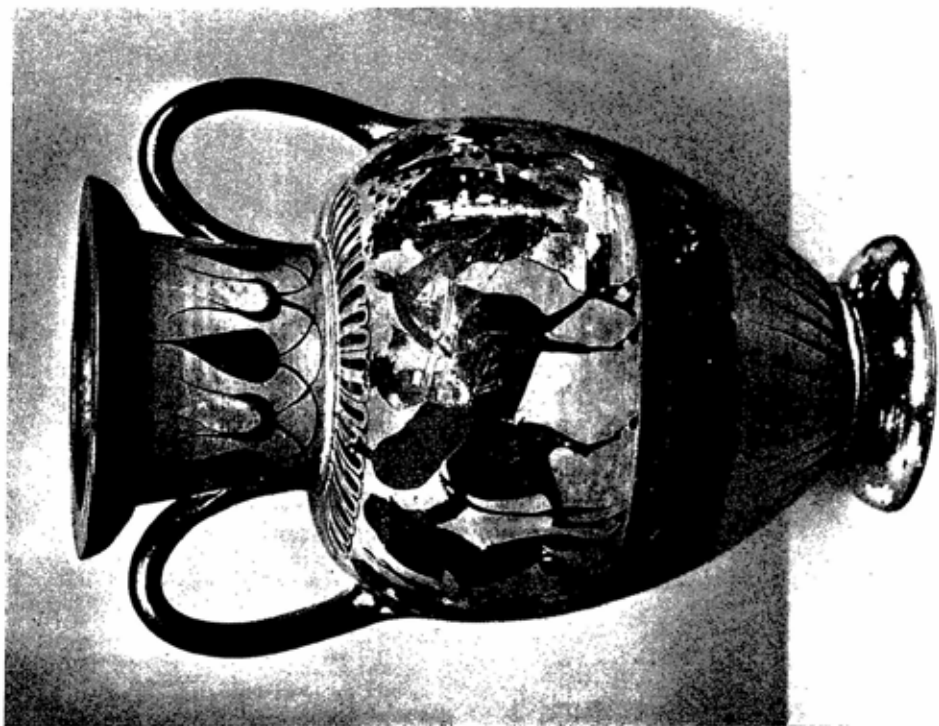
A young ecclesiastic in his study

b. DRAWING BY RAPHAEL

Study for the *Disputa*



b



XXVII. A BLACK-FIGURED AMPHORA

1510-20—for the dating proposed in the Fenwick Catalogue must be approximately correct—what Italian painter of the period would have conceived or been capable of realizing an interior of this character? There seem to me only two possible claimants, Carpaccio and Lorenzo Lotto. The former did indeed produce *genre* paintings of a somewhat similar type in, for example, the *Dream of St. Ursula* in the Venice Academy and the *St. Jerome in his Study* in the Scuola di S. Giorgio degli Schiavoni, for the second of which there is a characteristic study in the Department.¹ But we have only to compare this drawing with the one under discussion to see how widely different is the treatment of the two interiors. The room which St. Jerome occupies, in spite of the accuracy of its perspective and the care with which the light has been studied, is a constructed interior (the same applies to the painting itself), whereas the bedchamber and the young ecclesiastic who inhabits it have been grasped as a whole and, what is more remarkable, realized on the paper. It is the sort of shadowed interior which the Van Eycks, nearly a century earlier, had almost miraculously produced, and which finds only occasional echoes in Italian art, notably in Lorenzo Lotto. There is also, in the expectant attitude of the young man, the impression that he has been interrupted by the artist and a momentary reaction seized on, something particularly characteristic of Lotto's portraiture; we are reminded of Andrea Odoni (at Hampton Court) caught in the act of displaying his antiques, though there the arrested action is less subtle, more theatrical.

The grounds for the attribution to Lotto of this drawing may appear somewhat vague. It is indeed an attribution, which cannot be demonstrated satisfactorily, but which seems to me realizable at a glance. There is nothing in the technique or in the handling to prove or disprove it, since there exists to my knowledge no authenticated drawing by Lotto of a similar character, with which it can be compared. Nor is there any clue to the identity of the sitter. He must have been a youth of eminence to have obtained preferment in the church at his early age; was either studious or wished to appear so; was a collector of antiques, of goldsmiths' work, of bric-à-brac, and apparently of coins and medals. A. E. PORHAM

A DRAWING BY RAPHAEL FOR THE *DISPUTA*

THE rediscovery of even a slight study by Raphael is an event of some moment, especially when this is connected with one of his most famous compositions. The present sketch (Pl. xxvi b) of a nude man seen from the back² is not, however, entirely unknown: it appeared at an auction at Sotheby's

¹ *Catalogue of Italian Drawings*, the fourteenth and fifteenth centuries, No. 35.

² Pen and brown ink and faint brown wash. Irregular, maximum measurements 14.5 x 9.4 cm.

Inlaid in a larger rectangular sheet by Mariette. From the collections of P. J. Mariette (Lugt 1852) and R. L. Oatridge. Presented by the Committee of the Vasari Society, 1948-11-18-39.

on 10 June 1931, lot 40, and was illustrated in the Sale Catalogue but was apparently bought in. It had previously belonged to P. J. Mariette, who had it mounted in his characteristic style and had inscribed on a cartouche below 'RAPHAEL URBINAS certiori calamo'. This cartouche is superimposed on an earlier one which reads 'RAPHAEL URBINAS Ex Collectione P. J. Mariette 1741'. There can be no question of the correctness of Mariette's attribution; the crisp and masterly penmanship is unmistakably Raphael's. Apart from considerations of style and quality and Mariette's authority, there is a link which connects this drawing with the *Disputa*, a connexion too subtle to have been noted and exploited by an imitator. The figure corresponds in all essentials with one in the elaborate drawing for the left-hand side of the *Disputa* in the Staedel Institut at Frankfurt (Fischel 269), where the figures are represented nude. The man next but one from the left in that drawing shows almost exactly the same pose, except that the shoulders are held more squarely and the right arm is not raised so high. The drawing of the head, though it is turned slightly more to the front in the Frankfurt sheet, is similar, as are the distribution of light and shade on the back, the shadow cast by the right hand, and other details. The present drawing must have been one of a number of preliminary studies from the same model for this figure, which were not used.

The infinite pains which Raphael lavished on the composition of the *Disputa* are manifest in the numerous studies which survive; there are more drawings in existence for this than for any of the other great frescoes in the Sala della Segnatura. The Frankfurt drawing (Fischel 269), in spite of the elaboration with which it was worked out and the beauty of the individual figures, did not satisfy the artist and much of it, including the whole of the group on the left, to which the British Museum figure belonged, was abandoned. The introduction into the fresco of the balustrade on the left to balance the door which impinges on the picture space on the right probably led to the complete alteration of this group. In any case the present drawing records an interesting phase in the evolution of one of the world's most famous compositions and is a welcome addition to the group of three drawings for the *Disputa* already in the Department.

A. E. Popham

A BLACK-FIGURED AMPHORA

PROFESSOR Rumpf in his monograph on Chalcidian pottery¹ devotes much of the last chapter to two groups of vases which, though not true Chalcidian, show strong Chalcidian influence; one of these, the Polyphemos group, takes its name from the amphora in the British Museum, B 154, which shows Odysseus blinding the Cyclops Polyphemos. The Museum has

¹ *Chalkidische Vasen*. Berlin and Leipsic, 1927.

recently acquired another member of this group, a hitherto unknown neck-amphora¹ (Pl. xxvii).

The vase is unbroken; it is made of pale creamy-brown clay which was originally covered with an orange slip, but in many places the slip has been worn or scratched away. Its shape and ornament can easily be paralleled within the Polyphemos group,² and its chief interest lies in the scenes with which it is decorated. On the front is the Return of Hephaistos, a favourite subject among vase-painters.³ The smith-god Hephaistos was the son of Hera, who threw him from Olympus in disgust at his lameness; he avenged himself by sending her as a gift a throne fitted with hidden fetters which held her fast once she was seated. Efforts to force him to return and release her had no success; at last Dionysos made him drunk and led him back to Olympus in triumph. Our vase shows a moment during the journey. In the lead is a satyr playing the double flute; next comes Dionysos, dressed in a white chiton and red himation, each with an embattled border. Around his head is an ivy-wreath bound by a fillet; in his left hand he holds a spray of ivy, with his right he leads the mule which Hephaistos rides. Hephaistos, too, is crowned with an ivy-wreath and fillet; he wears a short, close-fitting white chiton and sits upon one end of a wine-skin, which sticks up in the air behind him;⁴ his right hand holds the reins, his left a drinking-horn. Two more satyrs bring up the rear. The mule and the three satyrs were ithyphallic; they have all been bowdlerized and the surface of the vase has suffered in the process. In its composition the scene is quite unlike the one surviving Chalcidian representation of the myth,⁵ and though it bears a general resemblance to other known versions⁶ it differs from them all in points of detail; for instance, on Attic vases it is not normal for Hephaistos to hold a drinking-horn; on the other hand, non-Attic artists usually indicate Hephaistos's deformity, which in Attic is shown only on the François vase;⁷ the use of a wine-skin for a saddle is unique.

On the reverse of the vase are three mounted Amazons; each of them has a short red tunic, a helmet with a high crest, and a spear in the left hand; the two leaders also wear swords. Behind the third Amazon flies a bird. The trio of riders with long spears is a commonplace in the Polyphemos group.⁸ Mounted youths

¹ Registration number 1949.2-17.1. Height, 37.6 cm. Greatest diameter, 23 cm. Sotheby Sale Catalogue for 20 December 1948, lot 157: 'The property of a Lady'. Nothing is known of its previous history or provenience.

² Cf. Rumpf, pls. 211, 215-17. On our vase white is used for the hearts of the flowers on the neck; red is used for the buds on the neck and for alternate tongues on the shoulder; there are red lines on the outer angles of foot and mouth, on either side of the black band round the body, and on the moulding between body and foot.

³ See Brommer, *Jahrbuch* 52, pp. 198-219.

⁴ Its mouth can be seen just below his right thigh; for the loop at its upper end compare an Attic black-figured amphora in the Museum, B 225; *CV* pl. 55, 3b.

⁵ Rumpf, fig. 9.

⁶ For lists of Attic and non-Attic representations of the subject see Brommer, loc. cit.

⁷ Furtwangler-Reichold, *Griechische Vasenmalerei*, pls. 11-12.

⁸ Rumpf, p. 163 and pls. 206, 209, 213, 215, 221.

are found on Chalcidian vases, based no doubt on Attic or Corinthian prototypes; Chalcidian, too, is the group of three,¹ but the conversion of the youths into Amazons by giving them chitons, helmets, and swords, and by applying white for the flesh seems to have been the painter's own idea.² It might be argued that the riders on our vase were originally intended as youths and that the artist only decided to make them Amazons after he had already begun the drawing, for their heads come just below the upper border³ and their helmets overlap the tongue-pattern which runs round the neck; the black parts of this pattern were in place before the helmets were painted on, whereas the red tongues were obviously added later since they stop short of the helmet crests. Little care has been spent on the actual helmets, which are indicated by a red band on the crown of the head; a further sign of carelessness is the failure to give the rearmost Amazon either sword or reins, though the bridle is indicated.⁴

Rumpf made the suggestion that the whole Polyphemos group is by one artist;⁵ the attribution of the new amphora to the same hand seems indisputable.⁶ He proposed to date the group around 530 B.C., which is perhaps a little early;⁷ among the arguments for a somewhat later date is the similarity between the head of our Dionysos and an Attic type current between 530 and 510 B.C.⁸ The body of Dionysos also seems to show Attic influence, though of an earlier period; figures resembling it in pose and drapery occur on Attic vases in the middle of the sixth century.⁹

The foregoing analysis serves to show how well the new vase illustrates the characteristics of the Polyphemos group. The influence of Chalcidian, though great, is by no means exclusive; some features presuppose Attic models, both

¹ Rumpf, pls. 6, 10, 50. Note, however, that on Chalcidian vases the riders normally wear short chitons. Rumpf pointed out the lack of any certain Chalcidian parallel for the horses' white tails (p. 167). On our vase the tails are, from right to left, black, white, and red.

² A mounted Amazon occurs on a Chalcidian amphora in Leningrad, but in quite a different setting. Rumpf, pl. 109.

³ Cf. the examples given in note 8, p. 75.

⁴ Other evidence confirms the suspicion that the artist of the Polyphemos group sometimes began work without proper forethought. On the Polyphemos vase Odysseus' right leg was originally drawn about half an inch too near to Polyphemos; it was then erased and corrected, but the mistake is betrayed by the matt surface where the glaze has been rubbed or scraped off before firing, and by actual traces of glaze; see Rumpf, pl. 203, left.

⁵ Rumpf, p. 166.

⁶ Cf. the Amazons and their horses with the

riders referred to in note 8, p. 75; the horses also with the centaurs, Rumpf, pls. 210-11; the heads and bodies of our satyrs with the human parts of the centaurs; the lower part of Dionysos' chiton with that of a maenad, Rumpf, pl. 216. For the ornament on the neck of the vase see note 2, p. 75.

⁷ For example, the Herakles and Penthesilea on the reverse of the Polyphemos vase cannot be far in time from their counterparts on a Chalcidian vase in Orvieto; Rumpf compared the representation of Herakles on the Orvieto vase with that on an Attic cup by the Andokides painter (British Museum B 426; Rumpf, pl. 142 and p. 137).

⁸ As on four vases in the Museum: B 203, 228, 237, 320.

⁹ Cf. an unpublished column-krater in the Museum (1948.10-15.1) attributed to Lydos by Professors Beazley and Martin Robertson. Less close, Rumpf, *Sakonides*, pl. 16, above right.

old and new;¹ adherence to the old suggests a certain degree of backwardness, while the occasional use of the new shows that this conservatism was not due to total isolation. At the same time there is much, not only in the style but also in the shape and ornament, which has no good parallel in any other fabric and may well be regarded as an original contribution.

PETER E. CORBETT

GOLD JEWELLERY FROM TELL EL-AJJUL

IN 1930-4 Sir Flinders Petrie excavated the mound now known as Tell el-Ajjul, four miles south-west of modern Gaza in southern Palestine. This is generally accepted as the site of the ancient city of Gaza, which was a rich and important city in the Bronze Age guarding the high road across the Sinai desert to Egypt, and is mentioned in the el-Amarna letters. After the invasion of the Philistines it became one of their principal cities. Here Petrie found three hoards containing ornaments apparently collected for melting down by goldsmiths, probably for refashioning.² It seems that they are to be assigned to the sixteenth to fourteenth centuries B.C. when Egyptian influence in Palestine was strong; this is attested by a lotus flower (Pl. xxviii, No. 4), an amethyst, and paste scarab, the one set in a bronze, the other in a silver, ring (Pl. xxviii, No. 14), and one other, its bezel now lost, set in gold (Pl. xxviii, No. 13). On the other hand, other ornaments have a marked Syrian character and imply the vitality of local religion and of Syrian influence. The chief piece is a triangular pendant from a necklace (Pl. xxviii, No. 8) on which are crudely represented the head, breasts, navel, and pubic triangle of the 'mother goddess', probably Ashtart. A similar pendant was found at Minet el-Beida in north Syria in 1931 (*Syria*, 1932, pl. ix). Another pendant (Pl. xxviii, No. 9) is in the form of an eight-pointed star, the symbol of the star Venus, which belongs to Ashtart or Ishtar her equivalent in Babylonia. Another pendant (Pl. xxviii, No. 15) is in the form of a crescent moon, while another (Pl. xxviii, No. 2) represented the twin-winged seed-pod of a sycamore tree, no doubt with an implication of fertility. A little pendant in the form of a fly (Pl. xxviii, No. 11) is, as Petrie says (*Ancient Gaza*, iv, p. 7), 'probably Canaanite, and worn in honour of Ba'al-zebub, the lord of flies'. Two beads from necklaces (Pl. xxviii, Nos. 6, 10) apparently imitate seeds resembling those of the nasturtium.

Like pendants, earrings pretty certainly possessed a religious and amuletic significance in ancient western Asia and particularly Syria. Their use was not native to Egypt, but seems to have been introduced either by the Hyksos invaders or the Syrian princesses whom the Pharaohs of the XVIIIth Dynasty brought into their harems. The present collection shows some fine examples. The first

¹ Cf. Rumpf, *Chalkidische Vasen*, p. 169. ² Published by Sir F. Petrie, *Ancient Gaza*, iv, pls. xiii-xx.

(Pl. xxviii, No. 7) is a fine piece with a large hook for suspension. It is formed into a couple of disks and two triangles which hold inlays of bluish glass; below them is a ram's head of gold. The glass cloisons are edged with granulations. (A somewhat similar pair was found at Megiddo in 1936, *Illustrated London News*, 20/6/36.) The next two (Pl. xxviii, Nos. 17, 21) are of lunate shape; and No. 2 is made of two plates joined and swaged into a raised ridge. Both are decorated with triangles and rosette patterns made of granulation and have a series of projections round their edges consisting each of globules of granulation, giving a delicate lace-like outline. A fourth is in the form of a flying hawk, his outlines picked out with granulation. Another earring has a modest ornament in form of granulation drops soldered together. Earrings with this same ornament were also found at Ras Shamra (*Syria*, 1932, pl. xvi), but lasted well into the Iron Age, when they were imported into Greece and admired, according to Homer who compared the drops to mulberries. Hera wears them (*Iliad*, 14. 183) and Eury-machus, one of Penelope's suitors, presents her with a pair (*Odyssey*, 18. 298). The technique of granulation which these objects exhibit is itself of greatest interest as a link between Bronze and Iron Age and between Asia and Europe. The present pieces are not among the earliest examples of this technique; there is a butterfly from Dahshur of the XIIth Dynasty (c. 2000 B.C.) (Petrie, *Arts and Crafts*, fig. 101). Another, an even earlier example, is from the Trojan treasure (*Schliemannsammlung* 5580). But in Phoenicia and Syria this technique seems to have been specially developed. It passed to Greece in the eighth century and to Etruria, where marvels of its skilful employment were made, some of the finest pieces being in the British Museum. During the Roman Empire its use declined and the difficult secret of its manufacture was lost until rediscovered by a modern expert (see H. Maryon, *Soldering and Welding in the Bronze and Early Iron Age*). Another earring is of torque type (Pl. xxviii, No. 18). The technique by which this is made has been recently analysed by Maryon and one may suggest from examples of this type of earring found at Beisan, or in Cyprus, and by imitations made without solder in Ireland, that it was, like the drop-type, distributed most probably by the Phoenicians.

A delicately decorated golden toggle-pin (Pl. xxviii, No. 22) is similarly of interest. It is one of a class showing perhaps the earliest instance of the bead-and-reel motif, later typically Phoenician, which was adopted into Greek architectural design as a decorative feature. A similar pin was found at Illahun (Petrie, *Illahun*, pl. 22, 1-3) in a settlement dating from 1400 to 1200 B.C.; while another from Cyprus is in the Department of Greek and Roman Antiquities (H. B. Walters, *Catalogue of Jewellery*, 546).

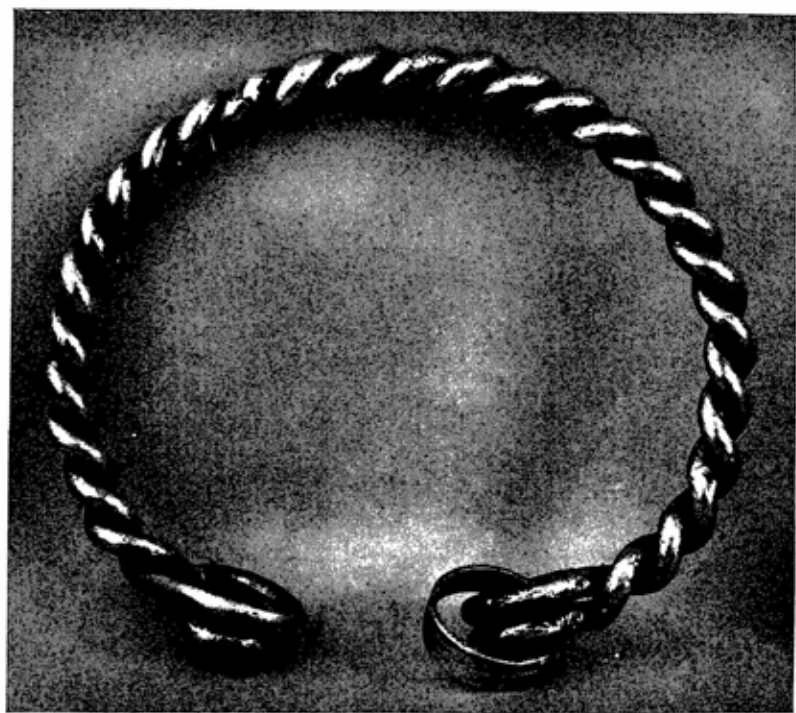
The last pieces to be mentioned are a diadem of gold ornamented with five-petalled flowers, marigolds or perhaps anemones, associated with the cult of Adonis at Byblos, and also a hair-ring (Pl. xxviii, No. 16) of Egyptian type.



a. Gold bracelet, with side view (*below*)



b. Electrum tore



c. Electrum tore

It will thus be seen that this small group of jewellery possesses unusual importance alike for the history of culture, religion, and technique, and forms a valuable addition to the Museum's collections.

R. D. BARNETT

THE SNETTISHAM TREASURE

IN November 1950 three electrum torcs and a gold bracelet were ploughed up on Sir Stephen Green's estate at Ken Hill, near Snettisham, Norfolk. All are exceptionally fine examples of Early Iron Age craftsmanship. On the same site a notable find of tubular gold torcs, metal-worker's scrap, and British and Gaulish coins was made in 1948. Both finds have been declared Treasure Trove; the earlier is now at Norwich Castle Museum.

The 1950 find consists of the following objects:

1. A massive electrum torc (Pl. xxix c), formed of two bars twisted together, with looped ends (diam. $8\frac{1}{2}$ inches).
2. An electrum torc (Pl. xxv). This is a unique and very remarkable piece. The hoop is made up of a number of separate twists, the ends of which are inserted into large hollow ring-terminals splendidly ornamented in the La Tène style (diam. $7\frac{3}{4}$ inches).
3. An electrum torc (Pl. xxix b), with the hoop formed of two thin rods twisted together. One terminal, of 'buffer' type, remains, the other is missing.
4. A hollow gold bracelet (Pl. xxix a), delicately ornamented in the same style as No. 2 (diam. $3\frac{1}{4}$ inches).

The ornament on the terminals of the composite torc (No. 2) is composed of embossed ridges contrasting with areas filled by chased 'basket-work'. Other elements include small, almost spherical bosses and roundels with concentric ribbing. Similar ornament is found on the terminals of the (probably earlier) gold torc¹ from Clevedon, Somerset. Both form and ornament find a striking analogue in a detached gold terminal² from Cairnmuir, Shaw Hill, Peeblesshire, and an inferior and perhaps later specimen¹ of silvered bronze was found at Hengistbury Head, Hampshire. The Clevedon torc also apparently had a hoop composed of several twists, and the same construction is seen on the famous gold torc from Needwood Forest.³ The ornament on the ring-terminals of the Snettisham torc has features in common with that on the similar, but far less developed, terminals of the torc from Needwood Forest, which has been dated to the later second century B.C. The Snettisham torc was probably made during the following century.⁴

¹ In the Department of British and Medieval Antiquities.

² V. G. Childe, *Prehistoric Scotland*, p. 254, fig. 81.

³ Deposited at the British Museum on perma-

nent loan by H.M. King Edward VIII.

⁴ For a discussion of this type of torc see a paper by R. R. Clarke, forthcoming in the *Archaeological Journal*.

The massive torc from Snettisham (No. 1) may be compared with similar specimens in the 1948 find, and the torc with 'buffer' terminal (No. 3) appears to be a development from a common La Tène I form.

An interesting feature of the 1950 Snettisham find was the discovery of an Atrebatine quarter-stater (c. 50 B.C. or later) actually inside one of the terminals of the composite torc. This gives an upper limit for the deposition of that torc. In fact, the whole group was probably deposited at about the same date as the objects found in 1948, which, according to the coin-evidence, is likely to have been the early part of the first century A.D.

The entire purchase-price (£1,850) of the new Snettisham finds has, very generously, been paid by the National Art Collections Fund. J. W. BRAILSFORD

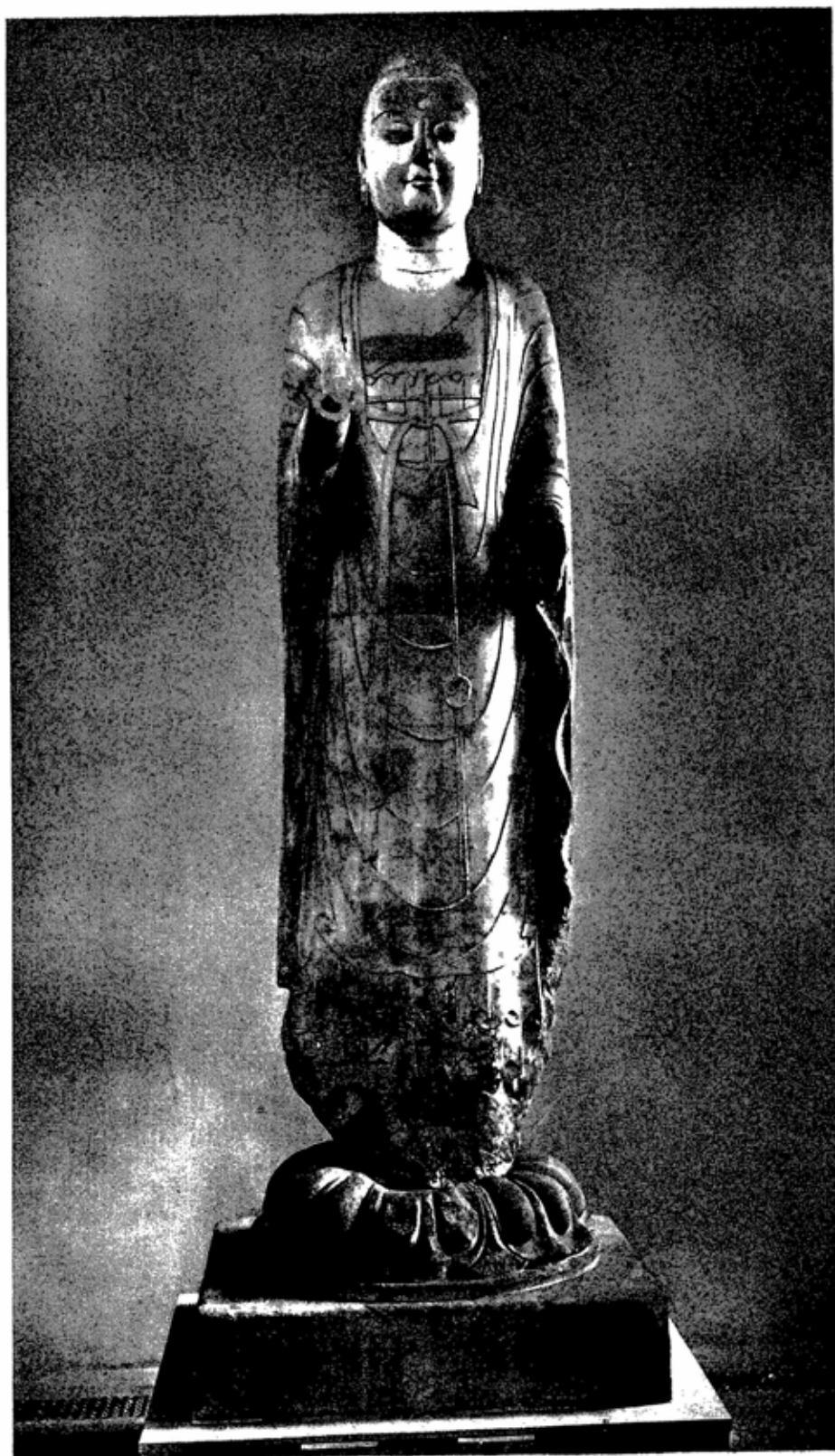
THE ECKSTEIN BEQUEST OF EUROPEAN CERAMICS

BY the death of Sir Bernard Eckstein, Bt., at the early age of fifty-three, the Museum collection of European Ceramics was enriched to a considerable extent. Its nucleus was brought together by Sir Augustus Wollaston Franks, one of the greatest benefactors that this or any other Museum in this country has ever known, but for some reason Sèvres porcelain is very scantily represented in his bequest, although the parent factory of Vincennes is shown in sufficient strength. Sèvres is exhibited on such a comprehensive scale in the Victoria and Albert Museum and in the Wallace Collection that it was not possible for a conscientious Keeper of the Department of British and Medieval Antiquities to recommend to the Trustees the purchase of a series of examples with the idea of forming a third representative collection in the Metropolis. Sir Bernard, an old friend of the Museum, was well aware of this fact, and by his will he bequeathed the whole of his Sèvres, which is now for the first time worthily represented at Bloomsbury. Not content with this, he left us the first example of the so-called 'Henri Deux ware' to enter the Museum, as well as twenty specimens of European porcelain to be selected by the staff of the Department (Reg. nos. 1948, 12-13, 1-73).

One of the most charming innovations of the Sèvres factory was that of white unglazed porcelain figures and groups, known as 'biscuit porcelain'. The zenith of figure-sculpture in this medium was reached during the period of direction of the sculptor Etienne-Maurice Falconet, which lasted from 1757 until his departure for Russia in 1766. The Bequest includes six admirable examples: Cupid with a finger on his lip, Psyche as a little girl with Cupid's bow, a group of Pygmalion kneeling in adoration at the feet of Galatea, another known as *Les Trois Contents*, and two, known respectively as *Le Baiser Donné* and *Le Baiser Rendu*, which illustrate the *Conte* by La Fontaine, *Le Baiser Rendu*. The Sèvres items in



XXX. TWO NYMPHENBURG PORCELAIN BUSTS



XXXI. THE GREAT SUI BUDDHA
in the Front Hall

the Bequest are fifty-two in number. Outstanding examples are two shell-shaped *jardinières*, painted by Dodin, the foremost painter of figure-subjects in the factory, and dated 1761. On the front are *chinoiserie* subjects, not of the ordinary Boucher type, but apparently imitating Canton enamels; the flower-painting on the back is of an equally distinctive variety. A *jardinière* with apple-green ground is dated 1763 and bears the mark of the same decorator; it is painted with portraits of the two sons of the Duc de Praslin after Drouais; an engraving of this subject by A. L. de Lalive is in the Print Room (no. 1917, 12-8, 3822).

The 'Henri Deux' ware was made at St. Porchaire (Deux-Sèvres) in the sixteenth century. Only some sixty pieces are known to exist. They are decorated with metal stamps like those used by bookbinders, the impressions being then filled with coloured clays. The ewer in the Bequest may be dated to about 1550 and was bought at the Victor Rothschild sale in 1937.

Among the twenty pieces selected by the Museum are several rare examples of Chelsea porcelain of various dates. To the raised-anchor period belongs a figure of a crested bird. Red anchor period figures include the river god and goddess and a rare marked figure of Jupiter. To the gold anchor period belong a group of the Madonna and Child, two figures of Chinese musicians in arbours, and a rare covered jar with gilt decoration on a turquoise-blue ground. A Meissen porcelain vase bears the A R mark and two Chinese figures, modelled by Eberlein, respectively hold a monkey and a parrot. A Höchst group of a shepherd watching a sleeping shepherdess was modelled by Melchior, a Ludwigsburg group of two Chinese figures dancing to the accompaniment of a guitar by Domenico Ferretti, and a Frankenthal group of a Chinese pavilion with three figures and a bird by Karl Gottlieb Lück. Finally we may mention four Nymphenburg figures modelled by Bustelli, the greatest of all the German miniature porcelain sculptors; two characters from the Italian *Commedia dell' arte* and two enchanting heads of children. These latter are 10 inches in height and are illustrated on Pl. xxx.

WILLIAM KING

A GREAT SUI DYNASTY AMITĀBHA

THE monumental figure of Amitābha Buddha (Pl. xxxi) which has been placed on view in the Front Hall of the Museum is likely to remain one of the most prominent exhibits for years to come. It was actually accepted by the Trustees as a gift from the Chinese Government in 1938, the presentation commemorating the great International Exhibition of Chinese Art at the Royal Academy in the winter of 1935-6, at which it was shown in the octagon facing the visitor as he ascended the stairs. The figure had been brought from China for the exhibition by Mr. C. T. Loo, and he was associated with the Chinese Government in making the gift. No position could be found for the figure immediately

because of its height—approximately 19 feet—and weight—about 18 tons. Now a position has been found which does it justice. Framed between the columns, it is seen to greater advantage than in the round-headed arch at Burlington House.¹

Its place in the development of Buddhist sculpture in China is clear. The material is a micaceous marble quarried in South-Western Hopei (Chihli) in the neighbourhood of Tingchou, famous for its pottery kilns. This material was used during the Northern Ch'i Dynasty (A.D. 550–77), under whom Buddhist art found generous patrons, as witness the famous rock-cut sculptures of T'ien Lung Shan in Shansi, and whose capital was at Yeh (now Lin-chang) on the southern border of Hopei and Honan. The marble was not carved *in situ*, like the Shansi sandstone, but employed only for cult figures in temples and shrines. Fortunately, Buddhist sculpture is documented by dated statues, and Dr. Sirén² has made a special study of the style of this period which he characterizes as remarkable for its virtuosity and refinement, and for the sometimes almost pictorial folds in very low relief. The flesh parts are, however, beautifully modelled in the finest pieces.

The Northern Ch'i only controlled parts of four of the northern provinces of China, but the Sui who succeeded them in 581 had by 589 mastered the whole of China. Buddhist art was practised as never before and it is no accident that it should be to this period that belongs this, the largest sculpture that has ever left China. The pedestal on which it stands is of the same marble and bears a long inscription recording its dedication in the 5th year of the first Sui ruler, K'ai Huang, equivalent to A.D. 585. This date is not only consistent with the style of the figure, but it would demand an attribution to the years between 581 and 600 in any case. The base is also of a size to fit the dowel of the figure, as can be seen in a photograph taken when it was lying on its side in Peking, reproduced by Dr. Sirén (*Chinese Sculpture*, 1925, pl. 330). The inscription mentions the principal figure of Amitābha and two attendant Bodhisattvas dedicated in the Ch'ung Kuang temple in the Han-ts'ui village. Dr. Sirén records that it was removed from there to Peking in 1918. It was presumably at this time that the torso was cut in two laterally. This is a clean cut, and apart from the loss of both arms which, as usual, had been separately carved and attached by dowels, the figure is remarkably well preserved. But the 'traces of colour' mentioned by Dr. Sirén (op. cit., p. 88) are no longer visible, as on most of the surviving sculptures.

Full colouring must have added to the pictorial character of the drapery, but the style of the figure cannot be described as pictorial, for the conventional treatment of the folds allows the sculptural form of the whole to make a full impression. The soft curve with which it inclines forwards gives the impression of

¹ See the photograph reproduced in the *Illustrated London News*, 7 December 1935.

² 'Chinese Marble Sculptures of the Transition

Period.' *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, vol. xii, 1940, pp. 473–98.

beneficence and other-worldliness which was required for a representation of the Buddha who is Lord of the Western Paradise. No doubt like all Buddhist art it was made to prescription, but rarely can monumental form have been combined so well with sensitive and delicate detail.

Figures of Amitābha are often provided with an aureole (prabha) representing the appropriate brightness, and the flat and unfinished back suggests that this figure may have once had such an addition. If so, it must almost certainly have been made of painted gilt wood. The effect can be judged from the contemporary bronzes. Some holes drilled in the lower parts of the drapery on each side of the figure probably indicate subsequent additions of plaster drapery attached by wooden pegs.

This important figure will serve as a focal point for the Museum's small collection of Chinese Buddhist stone sculpture and will remind many of the splendid riches of a great exhibition fifteen years ago.

B. GRAY

THE INSCRIPTION

邑人	邑人	像主	像主	像主	像主	像主	像主	維那	維那	維那	妙果	願法	像一	國敬	月十
比丘	比丘	石王	封王	封王	劉光	染景	韓洪	韓雲	韓雲	比丘	維那	界眾	軀并	造白	十八
法稱	法稱	子判	叔祖	叔祖	阿思	光遠	景豐	雲臻	雲臻	道瑛	那比	生俱	二菩	玉彌	日韓
		像主	像主	像主	像主	像主	像主	像主	像主	像主	像主	像主	像主	像主	像主
		苑法	石洪	韓景	孫保	楊明	王保	郝神	董保	韓保	雲超	韓阿	登隆	陀爲	村歲
		劉士	嵩業	典真	真暉	明奉	保奉	神鳳	保後	保澤	超	阿宗			崇光
		真													寺像
															三

The great Sui Dynasty K'ai Huang] 18th day of the 3rd month of the 5th year *i ssü*. Statues of the Ch'ung Kuang Temple in Han Ts'ui village. On behalf of the (? state) [] -i and eighty others reverently made an image of Amitābha and two Bodhisattvas, desiring that the world of the law and all living things should rise to enlightenment.

The abbot	T'an-ch'ao	Donor	Han A-tsung
The abbot	Tao-yen	Donor	Han Pao-tsê
The lay abbot	Han T'an-chên	Donor	Tung Pao-hou
" "	Han Hung-yeh	Donors	Hao Shên-fêng
	Jan Ching-fêng,		Wang Pao-fêng,
	Lui Kuang-yüan,		Yang Ming-hui,
	Fêng A-ssü,		Sun Pao-chên,
	Fêng Shu-jen,		Han Ching-tien,
	Wong Shih-tsu,		Shih Hung-yeh,
	Shih Tzŭ-P'an,		Wan Fa-sung.

The monk Fa-chêng, native of this district,

Donor Liu Shih-chên

Natives of the district . . . [here follow 80 lay names each preceded by *i jen*, native of the district].

In the transcription of the text, lost and illegible characters are marked by hachures. The blanks represent uninscribed spaces. The missing dynastic title and reign period are easily supplied, the 5th year of K'ai Huang being corroborated by the cyclical number *i ssü*, and the lower part of the character *huang* being still legible.

The principal donor is recorded by his personal name, of which only the second character is legible. The word 'state' is the conjectural reading of a badly rubbed character.

No mention of a Han-ts'ui village or of a Ch'ung Kuang temple has yet been traced in Chinese gazetteers. According to Professor Sirén,¹ who saw the statue in Peking in 1918, the modern equivalent of the village is Hsiang-pei, situated in Wan Hsien, south-west of Pao-ting-fu in Hopei.

The reason for the arrangement of the first part of the inscription is not clear. Possibly column 3 stops at line 7 in order to bring the word 'state' into prominence at the top of column 4. The words 'donor Han A-tsung' inserted in the space thus provided must refer to the Abbot T'an-ch'ao of column 7. Thereafter the layout is regular. The names preceding the donors and, except in column 8, spaced off from them, must refer to the subjects of other statues. It is surprising that these lesser benefactors should be recorded on the base of the principal statue, and no like case can be cited. It is more understandable that the list of 80 local residents who combined with the chief donor should not be placed before the names of other donors who are individually more important.

Thanks are due to Mr. Wang Ch'ung-wu, a member of Academia Sinica, for his assistance in transcribing the text.

WILLIAM WATSON

¹ *Bulletin of the Museum of Far Eastern Antiquities*, vol. xii (1940), p. 494.

AN ISLAMIC BRONZE BOWL

THE Department of Oriental Antiquities has recently acquired an important addition to the collection of Islamic metalwork by the purchase of an inlaid bronze covered bowl (Pl. xxxii). The object is of fine quality and has particular interest on account of its decoration and unusual form. Little is known of its history; and it seems that the only published reference to it occurs in Michelangelo Lanci's *Trattato delle Simboliche Rappresentanze Arabiche*.¹

The vessel is 8.5 inches in height and 7.1 inches in diameter. The bowl and its cover are each cast entire and decorated with silver inlay, lightly chased. In its original state the bronze surface was also decorated with black mastic, though all that remains are the hatched lines which once contained the latter.

The body of the vessel is decorated with the signs of the Zodiac set in roundels between two friezes. The upper frieze contains musicians and drinkers and the lower one huntsmen mounted on horses, camels, and an elephant. There is a narrow frieze of birds under the belly; and around the foot-ring, which is decorated with a lancet leaf pattern, are inscribed benedictory phrases in human-headed Naskhi.²

The inside of the vessel has a circular band of radiating lancet leaves around a six-pointed star composed of interlacings. Within each angle of the star is a small circle beneath a fish. There are only a few traces of the silver inlay of this interior decoration.

On the cover of the vessel are eight roundels, in the interstices of which are hunting scenes, human-headed birds, and pairs of addorsed birds. Lanci has constructed an elaborate and esoteric interpretation of the eight roundels on the basis of the emblems and their verbal associations. According to this, the four inner roundels represent the summer and winter solstices and the spring and autumn equinoxes: and the four outer roundels the seasons. Each roundel is divided into two registers. In seven of the roundels, the lower register is filled with the foreparts of a pair of addorsed animals which support on their backs a horizontal plinth. These recall the bull-capitals at Persepolis.

In the roundels dedicated to the solstices and equinoxes these animals are horses, while in the spring, summer, and autumn circles they are bulls, lions, gazelles, and goats respectively. The circle of the summer solstice contains in its lower register a winged figure with upraised arms seated on a wedge-shaped object. The upper registers of five of the circles contain a seated figure with many arms holding various emblems. In the equinoctial circles the figures also hold inscribed scrolls.³ The upper register of the circle of the summer solstice

¹ Paris 1845-6, pp. 19, 59, pls. ii, iii, iv, where the vessel is referred to as 'Il Vaso del Vescovale'.
[remainder indecipherable] والعز والاقبال والدولة والدوامه والتامة والراحة والتامة و²

³ The legend inscribed in Kufic is read by Lanci as: 'Equity in the year and in the law'. Unfortunately, the inscription is now not entirely legible.

contains a rayed disk inset with three bearded faces and supported by two figures with outstretched arms; while that of the winter solstice has a hollowed-out disk and within the latter a small, four-armed figure. The circle of summer shows a seated figure on either side of which are a dragon's head and an ear of corn. Each season is symbolized by the emblems of its corresponding zodiacal stations.

The bowl can be assigned to a clearly defined group of inlaid metal objects made in eastern Persia during the second half of the twelfth century and the beginning of the thirteenth century and represented in the Museum's Collection by the inlaid brass ewer and the inlaid brass vase,¹ where the signs of the Zodiac of the former and the musicians and hunting scenes of the latter are similar to the corresponding features of the bowl. All three objects are inscribed with the animated script, another characteristic of this group.

The form of this vessel appears to be unknown at this period in the Islamic world. It is represented in the fourteenth century by an enamelled glass bowl and cover in the Kervorkian Collection, New York,² and becomes fairly common during the sixteenth century in Turkish faience. There are two covered bowls of faience in the Museum's Collection, both identical in shape to the bronze vessel.³ The form suggests that of the ciborium which appears in Europe about this time. The Balfour ciborium, at present on loan to the Victoria and Albert Museum, is English work of the second half of the twelfth century: while the ciborium in the Louvre, known as the Ciboire d'Alpais, was made in the following century. The latter is decorated with imitation Arabic script, a popular motive in Western Europe dating from the period of the Crusades. There appears to be some doubt where the form of the ciborium was evolved and it would be interesting if it were possible to establish a relationship between this and our bronze vessel. In the Far East the form does not occur at a date as early as this. There is a stem cup with cover in the Sedgwick Collection, assigned to the Hsüan-tê period (1426-35), but the similarity between this and the Islamic vessel is superficial.⁴ Closer in form is a porcelain vessel in the Ashmolean Museum, also assigned to the fifteenth century, which corresponds to the lower half of the bronze vessel.⁵

This new acquisition may provide an important link in the history of a type of vessel which has made its appearance at various periods over a wide area. The subject matter and its treatment are, as far as is known, unique in Islamic art. The many-armed figures will recall the representation of Saturn as a seven-armed Indian in Islamic manuscripts of a later date.⁶ The fourteenth-century cosmo-

¹ D. E. Barrett, *Islamic Metalwork in the British Museum* (1949), pp. ix, x, pls. 6-8.

² Richard Ettinghausen, *The Unicorn. Freer Gallery of Art, occasional papers*, vol. i, No. 3 (Washington, 1950), pl. 20.

³ R. L. Hobson, *Guide to Islamic Pottery of the*

Near East (1932), pl. xxxiii.

⁴ A. D. Brankston, *Early Ming Wares of Ching-techen* (Peking, 1938), pl. 9 (a).

⁵ To be published in a forthcoming number of *Oriental Art*.

⁶ F. Saxl, 'Beiträge zu einer Geschichte der



XXXII. COVERED BOWL, BRONZE INLAID WITH SILVER
East Persian, about 1200 A.D.



XXXIII. GRANITE BALUSTRADE. SOUTH INDIAN: 16TH CENTURY

graphist al-Damashqi describes the painting of a Sabaeen temple in which Saturn appears as an old Indian, a possible clue to the source of this.¹ In the same way, these features of the bronze vessel may be evidence of Buddhist survivals from Central Asia in an area particularly accessible to such influences.²

R. H. PINDER-WILSON

SOUTH INDIAN ARCHITECTURAL SCULPTURE

A WELCOME addition to the Department of Oriental Antiquities, whose collection of South Indian stone sculpture of the Medieval period is very small, are two pieces of architectural sculpture, recovered from the steps of a house at Appleton-le-Moors, York, to which they had been taken about 1850, and purchased by the Museum in 1941 (Pl. xxxiii).³ The pieces of sculpture are of a dark grey mottled granite and formed the balustrades flanking two stone steps leading to the raised hall or *mandapam* of a temple. The outline of the two steps can be seen on the plain sides of the balustrades, the unsmoothed surfaces once covered by the steps still showing the punch-marks where the stone was roughly worked. The sculptured surfaces show a striding lion with head turned back and vomiting a heavy voluted scroll ending in a lotus. The masks of the lions are completed on the top surfaces of the balustrades, which were mortised to the podium of the temple by the stepped tenons behind the lions' heads.

The balustrade with voluted scroll was a fairly common architectural feature in the Deccan and South India during the Medieval period. Its simplest form—an S-curve with volute at either end—is frequently found in Ceylon by the eighth century.⁴ In India the scroll is usually associated with a monster's head or *makara*, or with elephants or lions. The *makara* vomiting a scroll was a popular motif in early sculpture and was developed in one of its most elaborate forms at Amarāvati in the second century. An early example of its use on a balustrade occurs at Cave XX at Ajanta about A.D. 600.⁵ Elephants with curving trunks forming the scroll are found at the Lakshmi-devi Temple at Dodda Gaddavalli in Mysore in the early twelfth century.⁶ A fine example of the lion-and-scroll balustrade, very

Planetendarstellung im Orient und im Okzident' in *Der Islam*, vol. iii (Strasbourg, 1912), p. 5, No. 9, and E. Kühnel, *Miniaturmalerei im islamischen Orient* (Berlin, 1922), pl. 41.

¹ 'Manuel de la Cosmographie du Moyen Âge traduit de l'Arabe. . . ' A. F. Mehren (Copenhagen, 1874), p. 41.

² Cf. the silver bowl decorated with a four-armed god in the British Museum, illustrated in O. M. Dalton, *Treasure of the Oxus* (London, 1926), pl. 32, and p. 57. This is attributed by Tolstov to Khwarazmia. See H. Field and E. Prostov, 'Excavations Khwarazm, 1937-1938' in

Ars Islamica, vol. vi (1939), p. 165.

³ They are not quite identical in size: one is 3 ft. high, 4 ft. 6 in. long, and 9 in. thick, the other 2 ft. 10 in. high, 4 ft. 4 in. long, and 8 in. thick.

⁴ Its subsequent development in Ceylon is similar to that on the mainland, though there are some distinctive forms. The *makara* and scroll appear in the twelfth century and the lion and elephant *regardant* in the Kandyan Period.

⁵ J. Burgess, *Ancient Monuments of India*, London, 1897, vol. ii, pl. 202.

⁶ R. Narasimhachar, *Mysore Archaeological Series*, No. III, Bangalore, 1919, pls. viii-x.

similar in type to the Museum's pieces, is at the eleventh-century temple at Chattarji Dattatraya, Bijapur.¹ Many late medieval examples from the Kanarese Districts—the area embraced by the upper reaches of the Krishna and Tungabhadra rivers—have been published.²

It was on the south bank of the Tungabhadra that about 1336 was founded the city of Vijayanagar, destined until the disastrous battle of Talikōta in 1565 to hold out for over 200 years against the Muslim invaders from the north. The Vijayanagar Kingdom attained its greatest power and prestige under Krishna Dēva Rāya (1509–30), whose empire extended from the Krishna river to Cape Comorin. Of the splendour and richness of his court we are lucky to have eye-witness accounts from European and Persian travellers. Krishna Dēva did much to embellish his capital with fine buildings of the local granite. Many survive and one at least—the temple of Vitthala—has balustrades of the lion and scroll type.³ To this period of intense building activity, our balustrades, which certainly belong to the end of the Medieval tradition, may safely be attributed.

D. E. BARRETT

¹ H. Marchal, *L'Architecture comparée*, Paris, 1944, pl. vi.

² H. Cousens, *The Chālukyan Architecture of the Kanarese Districts*, Calcutta, 1926, pls.

xcvii, cxliv, cxlvi, cxlix, and cli.

³ G. Jouveau-Dubreuil, *Archéologie du Sud de L'Inde*, Paris, 1914, Tome I, Architecture, pl. xli and fig. 55.

برسم خزانة سيدي قوسون دوتلو اقدم من رن يا شام المعظم رانم سمة

كتاب الوسايل الى بحر الايام

المقامر الشريف ملك البحرين
والبحرين مولانا السلطان
الملك الملك الاشرف قوسون النصر
قانسوة الغوري خلد الله

بالدفاء لاجل العالمة الدنيا

هذا الكتاب كان في خزانة كتب السلطان قانسوة الغوري ملك مصر الذي قتل
في الواقعة التي افسح بها ساكن الجان السلطان سليم خان
القاهرة

THE MOLYNEUX GLOBES

THE Honourable Society of the Middle Temple has recently deposited on loan in the British Museum its celebrated pair of globes by Emery Molyneux. Completed in 1592 and presented to Queen Elizabeth¹ by their patron, William Sanderson, Molyneux's globes were the first to be made in England and the first to be made by an Englishman. Those of the Middle Temple, the celestial dated 1592, the terrestrial 1603, survive as almost perfect examples, long considered to be unique (Pl. xxxv and xxxvi).

Molyneux, a mathematician and instrument-maker of Lambeth, in Hakluyt's words 'a rare gentleman in his profession', is an obscure figure among Elizabethan geographers. He evidently moved in geographical and seafaring circles, as a friend of Captain John Davis, of Richard Hakluyt the younger, and probably also of Sir Walter Raleigh; his construction and publication of the globes was financed by the 'purse and liberalitie' of the London merchant-adventurer William Sanderson, sponsor of many overseas enterprises; and Sanderson's son² records the collaboration of Edward Wright in constructing 'the English great Globes' upon which the father disbursed 'above 1000 l'. 'Collected and reformed according to the newest, secretest and latest discoveries, both Spanish, Portugall, and English', as Hakluyt³ wrote, the terrestrial globe was the counterpart of Hakluyt's own work. Like the *Principal Navigations*, it was designed as a record of English maritime enterprise. The globe displays, in the Arctic, the discoveries made by Frobisher and Davis in search of a North-west Passage to Cathay (drawn by Molyneux with the help of Davis himself or of his charts); in Virginia, the record of Raleigh's abortive colonizing project at Roanoke (1585-6); and encircling the globe, the tracks of Drake (1577-80) and Cavendish (1586-8), whose circumnavigations were the most spectacular of England's recent nautical achievements. To these are added, on the Middle Temple globe which was revised to 1603, the discoveries made by Barents on his Arctic voyage of 1596 to Novaya Zemlya.

Measuring 2 ft. 1 in. in diameter, the globes have a second title to fame, as the largest printed globes made to their date. The gores were engraved by Jodocus Hondius, then an exile in London, and display, in their fretwork cartouches, florid ornament, and organization of detail, his mastery of cartographic design. It is easy to understand the fame of the globes in their time and their acclamation by such eminent geographers and mathematicians as Blundeville, Hood, Hues, and Hariot as proof that English geography could now hold up its head with the

¹ Sir William Sanderson, *An Answer to a Scurrilous Pamphlet, intituled, Observations upon a Compleat History of the Lives and Reignes of Mary Queen of Scotland, and of her son King James* (1656), sig. A 4^r.

² Sanderson, *An Answer* (1656), sig. A 3^v.

³ *Principal Navigations* (1589), preface.

leading schools on the continent. Hood¹ recommended the use of these globes to those who 'in this our traueelling age' would be cunning in matters of geography: 'which cunning you may easily attaine vnto; if you doe but furnish your studie with the Globes, and now and then as your leasure serueth, looke vpon them'. Contemporary references to Molyneux's globes are made by Shakespeare (*The Comedy of Errors*, III, ii, 117-44)² and by Dekker (*The Gull's Hornbook* (1609), p. 7).

Early globes had a short life and a precarious chance of survival. It is not remarkable that of globes so famous in their day the only known survivors are the Middle Temple pair and three other examples, one terrestrial, two celestial. The second terrestrial globe, owned by Lord Leconfield, was recently brought to light at Petworth in a much damaged condition. It is in the original state of 1592, unlike the terrestrial globe of the Middle Temple pair, which, in addition to the revision of *Novaya Zemlya*, has the date altered (on the plate) to 1603. The celestial globes, dated 1592 like that of the Middle Temple, are in the Hessisches Landesmuseum at Kassel, whose terrestrial globe was unfortunately destroyed in the recent war, and in the Germanisches National-Museum, Nuremberg. Of the smaller globes constructed by Molyneux, 'that so the meaner Students might herein also be provided for',³ no survivor is known.

There can be no doubt that to its sheltered life in the Middle Temple during the 350 years since publication this pair owes its survival in nearly perfect condition. The stands, horizon circles, meridian rings, and other equipment are almost complete and in working order. The body of the globes has been twice repaired, in 1818 and in 1930, and is (unlike Lord Leconfield's globe) elaborately coloured and varnished. That the globes found 'a resting place among the lawyers' need occasion no surprise. Drake, Raleigh, Frobisher, Hawkins, and the elder Richard Hakluyt were all members of the Middle Temple. The globes serve therefore not only as a monument of Elizabethan geography and overseas enterprise, but also as a reminder of the days when this Inn, with its academic and maritime interests, was almost a university.

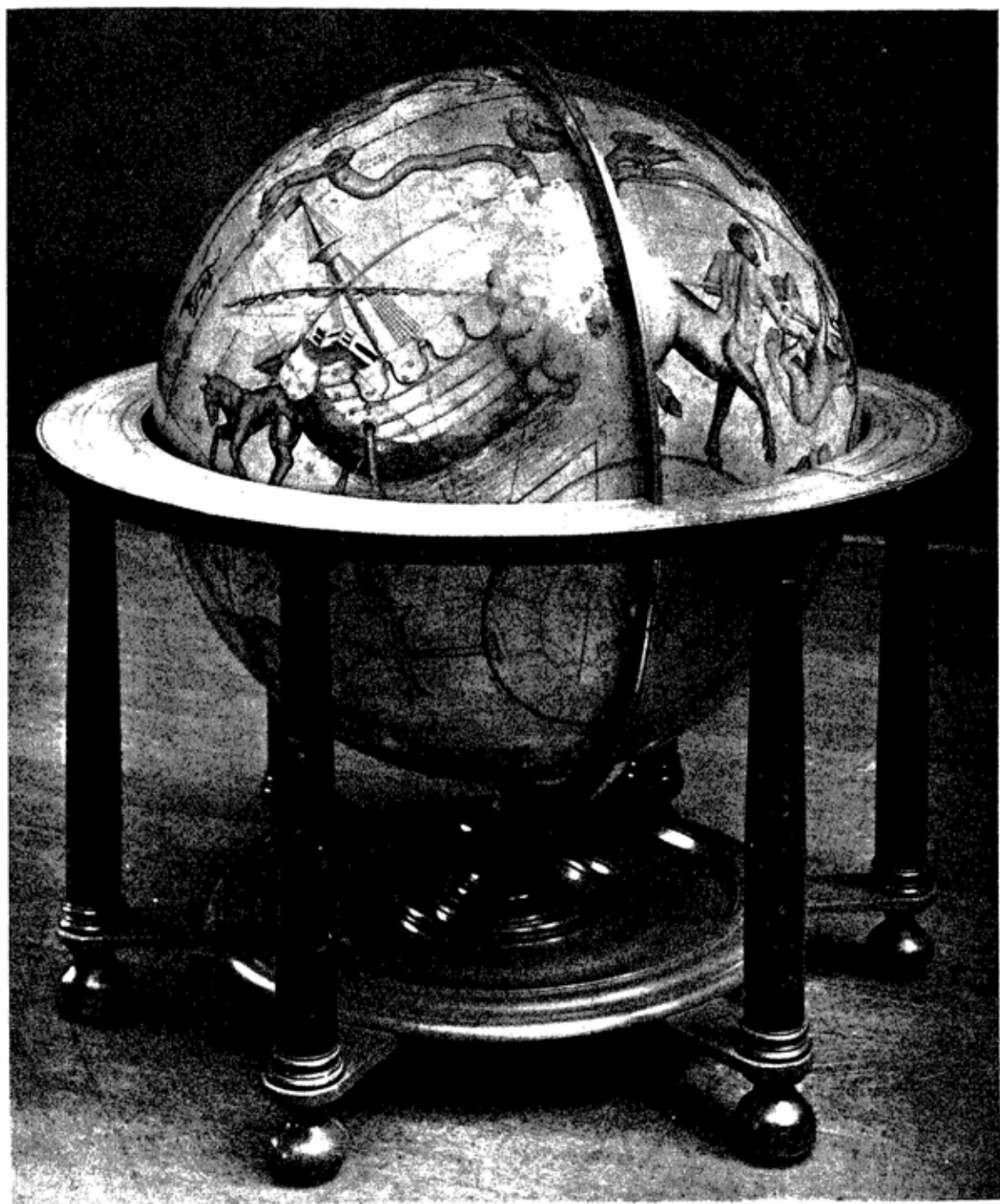
H. M. WALLIS

¹ Thomas Hood, *The Use of both the Globes, Celestiall, and Terrestriall, most plainly delivered in forme of a Dialogue* (1592), sig. m8^r.

² The evidence for this allusion is set out in

a recent article in the *Geographical Journal*.

³ Thomas Hues (tr. J. Chilmead), *A Learned Treatise of Globes* (1639), sig. B 8^v.



XXXV. THE CELESTIAL GLOBE OF EMERY MOLYNEUX



XXXVI. THE NORTH-WEST PASSAGE ON THE MOLYNEUX TERRESTRIAL GLOBE

NOTE-BOOKS AND *MARGINALIA* OF S. T. COLERIDGE

IN the British Museum is a small manuscript volume of 90 leaves, which is, in my judgement, one of the most illuminating human documents even in that vast treasure-house.' With these words Professor Livingston Lowes opens his study of the origins of 'Kubla Khan', *The Road to Xanadu* (1927),¹ and the note-book of Coleridge which called forth this encomium is Additional MS. 27901, known from a former possessor as 'the Gutch Memorandum-book'. This judgement will help to place in its proper perspective the magnificent gift of the Pilgrim Trust, which has now enabled the Museum to acquire a great series of fifty-five numbered² note-books of Coleridge (now Add. MSS. 47496-550), ranging in date from 1794 to 1834 and extending in all to some 7,000 pages. Their contents are of the most diverse character: notes, criticisms, extracts, drafts for lectures and articles, meditations, aphorisms, passing thoughts, scraps of poems, follow each other, often in bewildering profusion; some contain diaries or journals, such as Note-book No. 3, now exhibited as a specimen of the collection in the Granville Library, which is filled with a journal of Coleridge's momentous visit to Germany in 1798 in company with the Wordsworths. Covering as they do the whole of his adult life, they preserve an almost continuous record of the workings of his extraordinary intellect, with its rare union of critical and creative powers. For here is not only the work of the scholar and critic, the significant passage copied, or the judgement passed, but the inspiration of the poet, jotted down in all its immediacy lest it suffer the fate of 'Kubla Khan'. These note-books are, in fact, the written counterpart of the celebrated *Table Talk*, and hold for the reader the same fascination as Coleridge's brilliant conversation exercised over his hearers.

It is impossible to mention here the long list of writers, beginning with S.T.C. himself, who have laid these note-books under contribution, but have yet left so much gold still in the mine. One landmark indeed stands out, the *Anima Poetae* of the poet's grandson Ernest Hartley Coleridge, an admirable selection, sensitively edited, which will remain a classic. Other outstanding works in this field are Professor T. M. Raysor's two publications, *Coleridge's Shakespearean Criticism* (1930) and *Coleridge's Miscellaneous Criticism* (1936). All these efforts are, however, destined to be thrown into the shade by the great enterprise of which the definitive announcement has appropriately coincided with the acquisition of the manuscripts by the nation: this is the edition, *in extenso*, of the whole series of note-books, by Miss Kathleen Coburn, well known for her edition

¹ A new and revised edition of this book has appeared just as the present article goes to press.

² It is not known who gave the note-books their

present numeration—it was certainly not Coleridge himself. The Gutch Memorandum-book was never numbered in this series.

of *The Philosophical Lectures of S. T. Coleridge* (1949), in which the well-known Note-book No. 25, with Coleridge's original notes for these lectures, plays a prominent part, and for her still more recent study of Coleridge, with selections from his writings, published under the title *Inquiring Spirit*. Miss Coburn's edition of the note-books will begin to appear towards the end of 1952.¹

But the great series of note-books does not exhaust the Pilgrim Trust's benefaction, for accompanying them are nearly 200 printed volumes from Coleridge's library, of which no fewer than 88 are adorned with those famous marginal notes in which he set down his own criticisms or reactions to the printed page. As a rule, readers who write in the margins are anathema to all who care for books, but in the case of Coleridge the saving value of these marginalia was fully appreciated even by his contemporaries—even, indeed, when inserted, as they often were, in books borrowed from his friends! Charles Lamb gave wise counsel to his readers when he wrote: 'Lend thy books to S.T.C.: he will return them with usury, enriched with annotations trebling their value.'

Here the task of the scholar is a two-fold one: to trace the whereabouts of these precious volumes and ensure their preservation, and to edit such of the *marginalia* as merit publication. The present position has been most recently summarized by Dr. J. L. Haney in his paper *Coleridge the Commentator* contributed to the centenary volume of studies on Coleridge published in 1934. Though no one knows how many volumes Coleridge inscribed or annotated in the course of his life, the total is known to exceed 600, and the British Museum's collection of seventy-five was, even at the time of Dr. Haney's survey, the largest held by any public institution. Since then, the Museum's collections has further increased, largely through the acquisition of the Ashley Library, to exactly 100. The volumes presented by the Pilgrim Trust, which have gone to rejoin their former companions in the Department of Printed Books, have raised this to the impressive total of 188, and it is now safe to say that so far as numbers are concerned the Museum's collection of Coleridge *marginalia* is not merely unsurpassed but unsurpassable—a preponderance best illustrated by the fact that when Dr. Haney wrote, *twelve* was the largest number of such books in any American library.

Accompanying the Note-books and the *Marginalia* are a number of other manuscript volumes (now Add. MSS. 47551-8). Foremost among these is a thin quarto exercise-book, known as the 'Ottery Copy-book', in which Coleridge copied out twenty of his earliest poems (composed between 1789 and 1791) for his family at Ottery St. Mary. The remaining volumes consist mainly of letters written to or from various members of the Coleridge family; though only twenty-one² are from the pen of the poet himself, the correspondence as a whole yields

¹ A biography of Coleridge, based largely on the unpublished note-books, has just been announced: Maurice Carpenter, *The Indifferent Horseman*.

² These will be included in the comprehensive edition of Coleridge's letters shortly to be published by Professor E. L. Griggs.

much valuable information concerning his life and work. In the volume containing these letters of S.T.C. (now Add. MS. 47553) both Southey and Wordsworth are well represented, but perhaps its most entertaining item (now also exhibited in the Grenville Library) is the letter written by Coleridge to his brother James on 20 Feb. 1794, during the serio-comic episode of his enlistment in the Dragoons under the assumed name of Silas Tomkyn Comberbache.

This brief article can give only an imperfect idea of the treasures in this incomparable collection, for which the Museum and the public owe a deep debt of gratitude to the Pilgrim Trust.

T. C. SKEAT

A MAMLŪK ARABIC MANUSCRIPT

THE question of origins, especially of 'who did it first', has evoked a considerable literature since the author of *Genesis* singled out certain members of the Lamech family down to modern times when claims to priority of invention in almost every science are still being published. Classical scholars will recall Clement of Alexandria on this topic in the first book of his *ΣΤΡΩΜΕΝΤΕΙΣ*, also Pliny in book 7 of his *Natural History*, and others besides, while Isidore of Seville in the seventh century and Polydore Vergil in the fifteenth, with his comprehensive and entertaining *De Rerum Inventoribus*, contribute notably to the subject. But perhaps it is less generally known that when Islamic civilization had got well into its stride the same theme was eagerly pursued by not a few Arabic writers. Of these, Ibn Abi Shaibah who died in 849 seems to have been one of the first in the field, followed by Abu 'Arūbah (d. 930), Ṭabarānī (d. 971), and, most eminent of them all, Abu Hilāl al-'Askarī (d. some time after 1005). After a long interval we hear Badr al-Dīn Shiblī of Damascus (d. 1367) holding forth on the subject, and in the next century it is no surprise to find the Egyptian Suyūṭī, a famous Moslem contemporary of Polydore, including it in his formidable repertoire, for he wrote on almost everything under the sun, and at his death in 1505 at the age of sixty left to posterity the astounding total of 561 works; surely a remarkable record of mere manual, let alone mental labour, even though, as his biographers emphasize, he was 'a quick writer', and he himself says he began authorship at the early age of seventeen. Speaking of his passion for learning while yet a child, he recalls that he had the *Koran* by heart (it is about the size of the New Testament) before he was eight, and then proceeded to absorb and memorize sundry heavy treatises on canon law, theology, and grammar. Many of his books on historical subjects are compilations, and all the more valuable on that account, since they so often quote verbatim from highly important sources now lost.

Well over 300 of his works exist today in manuscript and many of them have been printed. This one he entitled, in the rhyming fashion beloved of Oriental

authors, *Kitāb al-Wasā'il ila Ma'rifat al-Awā'il*, or 'Book of the Means to the Knowledge of Origins'. As he admits in the preface, while adding some new information, he has drawn heavily on the work of his predecessor al-'Askari. This manuscript is an abridged version, lacking, among other things, the interesting chapter on the origins of Arabic literature (*Bāb al-'Ilm*), but recording in detail the founders of many Islamic institutions and customs, together with much legendary matter which of course to Suyūṭī is as good as solid historical fact. For instance, the first building erected on earth, he assures us on ancient Islamic testimony, was the temple at Mecca, built by Adam to the order of the angel Gabriel. The inventor of taxation was Moses. When Cain murdered Abel the first earthquake shook the world. The first man to wear a turban was Alexander the Great; he did it to hide his two horns which had become something of an embarrassment to him. (On his coins Alexander is often represented with the ram's horns of Jupiter Ammon; Muḥammad, getting his information from a Syrian source, called him in the Koran *Dhu'l-Ḳarnain*, or 'the Two-horned One', and by that name he became known throughout the Moslem world.)

Manuscripts of the work exist in some continental and eastern libraries, but this is the first to be acquired by the Museum. Its peculiar interest lies in the fact that it was specially made for the library of the ill-starred Mamlūk sultan Ḳānṣūh al-Ghūrī, twenty-third of his line, who ascended the throne at Cairo in 1500 and died fighting the Turks sixteen years later. It is written in large bold characters, with only seven lines to each of its 110 pages; the title-page and colophon are richly illuminated and the paragraph headings are inscribed variously in gold, red, and green. The title and the author's name appear respectively at the top and bottom of the title-page (Pl. xxxiv) in a large calligraphic hand, and between them stands an inscription which runs thus: 'For His Eminence, King of the two continents and the two seas, our lord Sultan and Sovereign al-Malik al-Ashraf Abu al-Naṣr Ḳānṣūh al-Ghūrī, may Allah perpetuate his dominion.' But Allah had decreed otherwise. Not long after these words were penned Ḳānṣūh was dead, his successor, after six months' fierce resistance to the Turkish invader, was defeated and hanged at Cairo's Zuwaila Gate, and so ended the Burjī Mamlūk dynasty.

The original leather binding of the manuscript, ornamented with stamped and gilt designs, has been somewhat damaged at the edges and roughly repaired, but otherwise it has survived the four and a half centuries in fair condition. The volume measures 10 $\frac{3}{4}$ by 7 $\frac{1}{4}$ in. and is registered as Or. 12012. It is part of a bequest to the Museum by the late Henry Swainson Cowper, Esq., of High House, Hawkshead, Westmorland.

A. S. FULTON

RECENT ACQUISITIONS OF HEBREW MANUSCRIPTS

THANKS to the good offices of the Inter-Allied Book Centre the Department of Oriental Printed Books and Manuscripts was enriched in 1946 and 1947 by a number of Hebrew manuscripts, written on vellum and belonging to the fifteenth century. They are:

1. Or. 11781. 'Ātereth z'kēnīm ('The Crown of the Elders'), by Don Isaac ben Judah Abravanel (1437-1508), an elaborate theological and philosophical dissertation on Exodus xxiii. 20,—'Behold, I will send an angel before you to guard you on the way and to bring you to the place which I have prepared.' The question that puzzled Jewish theologians was why God should have delegated this mission to an angel instead of taking it upon himself. Composed by Abravanel when he was still in Lisbon, from which he fled in 1483 to Castile to escape the machinations of his enemies, the author devoted the most interesting part of his discourse to a shrewd if unsystematic criticism of the redoubtable Maimonides, the greatest of Jewish philosophers.

Don Isaac Abravanel, the friend and counsellor of Queen Isabella, belonged to one of the aristocratic families which claimed descent from the royal line of David. He had entered the service of the Queen after his flight from Portugal, and soon made himself indispensable in matters of finance. When the decree of expulsion against the Jews of Spain was promulgated in 1492, Abravanel used all his influence with the Queen to induce her to repeal the order. But when every effort had failed, he chose to stand by his people and share their exile rather than renounce his faith. After much wandering Abravanel finally settled in Venice, where use was made of his exceptional talents as a financier and negotiator, and died there in 1508.

The manuscript, a small quarto consisting of 128 folios of vellum, exhibits the characteristics of a late fifteenth-century Spanish hand.

2. Or. 11791. Two commentaries on Sēpher Yēširāh ('The Book of Creation'). This tract, one of the earliest products of the Cabalah, 'which was to exercise so great a fascination upon the humanists of the Renaissance and later ages', forms a strange amalgam of philology and mysticism, of Judaism and Gnosticism. It has been fancifully attributed to Abraham the Patriarch and even to Adam. Its obscurities and difficulties gave rise to a number of commentaries, some of them spuriously fathered upon illustrious scholars like S'adhyāh Ga'ōn. The two commentaries here transcribed are respectively attributed to Joseph hā-Ārōkh and Isaac the Blind. The manuscript is neatly written in an Italian hand of the fifteenth century and comprises fifty folios of vellum, measuring 9 by 6½ in.

3. Or. 11792. Sha'āre őrāh ('The Gates of Light'). A treatise on the various names of God and on the S'phirōth (the divine emanations), by Joseph ben

Abraham Gikatilla, a noted Cabalist of Spain who flourished in the thirteenth century. Written in a neat Italian hand of the fifteenth century. Fols. 76, vellum, 9 by 6½ in.

4. Or. 11793. *Sithrē Thōrāh* ('The Secrets of the Law'), a Cabalistic commentary, by Abraham ben Samuel Abu'l-'Āfiyah, on the *Mōreḥ han-nēbhūkhīm* ('The Guide of the Perplexed') of Maimonides, an exposition of Judaism in terms of Aristotelian philosophy, originally composed in Arabic. Written in an Italian hand of the fifteenth century. Fols. 50, vellum, 9 by 6½ in.

5. Or. 11794. *Hōbhōth hal-lēbhābhōth* ('The Duties of the Heart'), by Baḥya ben Joseph Ibn Bākōdāh (c. 1040–1100), translated from the Arabic original by Judah ben Saul Ibn Tibbūn. This, the most famous of ethical works, enjoyed immense popularity amongst the Jews of the Middle Ages, comparable to the esteem in which similar works were held in the Christian world. Italian hand of the fifteenth century. Fols. 79, vellum, 10¾ by 7¾ in.

6. Or. 11795. *Shēsh k'nāphayim* ('Six Wings'), astronomical tables giving eclipses, conjunctions, &c., compiled by Immanuel ben Jacob Bonfils, a notable mathematician who lived in the Provence in the fourteenth century. Fifteenth century. Fols. 30, vellum, 8 by 6¾ in.

7. Or. 11796. A series of calendrical and astronomical tables, imperfect at the end. With borders elegantly drawn and executed in violet and red inks. Unfortunately, some of the decorations, as well as part of the text, have been affected by damp. Written in a Spanish hand of the fifteenth century. Fols. 93, vellum, 10½ by 8½ in.

It may be worth recording that the arms of Jacques Nicolas Colbert, Archbishop of Rouen (1654–1707), son of the famous Colbert, are stamped on the bindings of Or. 11791–6. Some of the manuscripts belonged at one time to Carol de Pradel, Bishop of Montpellier (1676–96). Records of the purchase in Rome in 1610 of Or. 11794 and 11796 by Jean de Plantavit de la Pause, Bishop of Lodève, are also to be found.

J. LEVEEN

SOME RECENT ADDITIONS TO THE COLLECTION OF PERSIAN MANUSCRIPTS

THE most noteworthy acquisitions in the field of Persian manuscripts in recent years are four. The first of these is a poetical version, otherwise unknown, of Fattāḥi's allegorical romance *Husn u Dil* (Or. 11843). According to a chronogram in the last line, the work was finished in A.H. 840 (A.D. 1436); that is to say, eight or nine years before the death of Fattāḥi who may have made this version of his prose allegory himself. The first four folios are finely illuminated, folios 2b and 3b bearing two small miniatures showing a feast with musicians playing and the wine-cup going round. In all, there are

eight miniatures of fair Ṣafavī style in this manuscript which is of sixteenth-century date.

This mystical allegory was greatly admired by the Turks who elaborated and embroidered the story a great deal. Of the Turkish versions, the most famous is that of Āhī who died in 1517 before he could complete it. Since the romance is somewhat lengthy, it is not possible to give more than a brief outline of the story which tells of the love affair of Prince Heart (Dil) with the Princess Beauty (Husn), daughter of King Love ('Ashk) who reigns in the city of Visage (Dīdār) wherein are lovely gardens named Cheeks (Rukhsār) in the centre of which is a hidden fountain named Mouth (Fam) in which there is the Water of Life. He who would reach Beauty and obtain the Water of Life must pass through many perils such as the city of the Dog-headed Demons, the regions of the Snake-feet which symbolize the tresses of the Beloved, the female demon Jealousy, and the aged hermit Hypocrisy; but the faithful attendant Sight (Nazar) and others help Prince Heart to overcome the dangers of the road.

Nothing is known about the author who is numbered among the most eminent men of letters of the reign of Sultān Shākrūkh, son of Tīmūr (Tamerlane), apart from the date of his death (1448-9) and his personal name which was Yahyā Sībāk. Another specimen of the almost interminable Persian romance is represented by the Mihr u Mushtarī of 'Aṣṣār of which we have acquired an early seventeenth-century illustrated copy (Or. 11845). This poetical romance, like the Jām i Jam of Auḥadī, once enjoyed great popularity but is little read nowadays. The author, Muḥammad 'Aṣṣār, on the authority of the Ātishkade, is reckoned one of the most learned poets of his native city, Tabrīz. The poet receives an appreciative mention in other works such as the Bahāristān of Jāmī, but all that we know is that he was one of the panegyrists of Sultān Shaikh Uvais of the Jalā'ir dynasty. Even the date of his death (variously given as 1376 or 1382) is in doubt. According to the preface to the Mihr u Mushtarī, 'Aṣṣār had little success in writing eulogies to princes, so he gave up poetry. A friend persuaded him to write a poem in couplets (maṣnavī), a form which he had hitherto not attempted, and the result was this romance which, according to Ethé, is 'the story of a love which is free from every frailty and pure from every sensual lust, between Mihr, the son of King Shāhpūr and the comely lad, Mushtarī.' The latter is the son of a Vizier, who is educated with the young prince, Mihr, who loved him as David loved Jonathan. The Prince's envious tutor, Bahrām, intrigues with the king to separate the two friends, so that Mihr is imprisoned in a castle by his angry father, while Mushtarī is banished from Persia. At length Mihr escapes, and after many adventures in search of his friend, finds himself at the court of the King of Khwārazm whose lovely daughter Nāhid loses her heart to the handsome Mihr, who had rendered her father signal services in repelling an invasion of the Tartars. Even when on the brink

of marriage with Nāhīd, Mihr remembers his friend Mushtarī who, on his account, has suffered exile, and is not yet discovered. The scene now changes to Mushtarī who, after many trials, has taken the road to Khwārazm, all unconscious that his friend is there. On the way he falls into the hands of the wicked Bahrām who has been seeking the two friends all over the world, for his rancour knows no bounds. Through the help of a faithful attendant, Mihr is informed of Mushtarī's plight and persuades the King of Khwārazm to rescue his friend from the cruel Bahrām who is pardoned by the magnanimous Mushtarī. So the friends are at last united and become reconciled with the old King of Persia to whose throne Mihr at last succeeds. Mihr reigns wisely and well, and is faithfully served by Mushtarī as Vizier, but the life of Mihr is cut short by a dangerous malady. At the same time, through some strange psychical bond, Mushtarī succumbs to the same disease, and the two friends are buried in the same tomb. Nāhīd cannot live without Mihr and soon dies of grief, leaving a son who eventually becomes King of Persia. Most Persian romances with their exaggerated pathos are somewhat cloying to the European taste, but it must be admitted that Mihr u Mushtarī does not offend much in this respect. For those unfamiliar with the curious artifices of the Persian poets, the following quotation from the poem may be of interest: 'A line delicate and graceful is drawn on the wild-rose. A column raised by the hand of Destiny beneath which are two arches filled with ambergris. Betwixt the black and white shell and the ruby of that rose-bodied (maid) it grew like a nugget of pure silver. The rose smells sweetly but has not yet blossomed, for it sleeps between the jessamine and the tulip.' In these verses the face of the Princess is likened to a wild rose upon which her nose seems to be a silver column or a nugget of silver, her eyes a black and white Arabian shell, her lips the ruby or the tulip, and her bosom the scented jasmine.

The third manuscript is, from the point of view of calligraphy and decoration, the finest of the four. It is a copy of the Divān of Kātibī of Nishāpūr from the hand of the eminent calligrapher, Sultān 'Alī of Meshed, copied in the year 1471 (Or. 11844). The hand used is a minute but clear Nasta'liq on gold-spangled paper, typical of the works of this period which witnessed the finest development of the art of illustrator and bookbinder under the patronage of the descendants of Tamerlane. In contrast to the meagre details of the lives of Fattāhī and 'Aṣṣār, we have a fair account of the poet's life and works in Daulatshāh's Memoir of the Poets. Muḥammad Shams ul-Dīn Kātibī was born in either Turshīz or Nishāpūr in Khurāsān, and in consequence of his skill with the pen was called Kātibī (the Scribe) which he adopted as his pen-name. He was a very prolific writer and has left a trilogy of mystical poems in addition to many smaller poetical works. In his biography there are many pleasing instances of his skill at repartee and improvisation on difficult themes. Finding his work was not appreciated at the court of Herāt, he travelled to Shīrvān where he entered the service of a

princeling of the house of Tamerlane, named Shaikh Ibrāhīm who rewarded the poet lavishly for his panegyrics; but Kātibī gave away all he had received as largesse to the poor so that he was reduced to poverty, saying, 'It is more fitting that the bounty of the Prince be distributed to hundreds than to one person.' After some years at Shīrvānī the poet visited Azarbaijān where he composed a poem in praise of the Turkoman ruler, Iskandar Karā Yūsuf which did not meet with any appreciation. In revenge, the poet wrote a coarse lampoon upon the ungracious Turkoman, and in consequence had to flee for his life to Isfahān. After some years studying mysticism he journeyed to Astarābād where he died in 1435 of the plague.

Our manuscript contains but a small selection of the poet's works and that portion is not of the best quality, but here and there one has glimpses of the kindly and humorous nature of Kātibī under the masses of intricate word-plays and allusions which form part of the stock-in-trade of every later Persian poet.

From another source, the Department has acquired a fine old manuscript of a work by the famous theologian Ghazālī (d. A.D. 1111) entitled *Kāmiyā i sa'ādāt*, or 'Alchemy of Happiness' (Or. 11923), summarizing his beliefs and religious experiences which are set forth at greater length in his Arabic work 'Revival of the Religious Sciences'. The works of Ghazālī were epoch-making in that they helped to found a new mystical approach to religion in place of the Classical philosophy which had previously held sway in Islām. Our manuscript antedates the oldest copy of this work in the Museum collection by some thirty years and is a fair and accurate copy. Although the introduction has been added in an early nineteenth-century hand, the greater part is in a very clear old Naskh hand, transcribed in the year A.D. 1246. The decoration is very sparse, but there are several gilded chapter-headings and medallions, which are pleasing in their geometrical simplicity.

G. MEREDITH-OWENS

A DRAWING BY FRANCESCO BONSIGNORI

THE drawing in black chalk of a kneeling woman here illustrated (Pl. xxxvii a) has eluded identification for more than two centuries. During most of this time it has borne the name of Raphael, an attribution adopted, and perhaps provided, by its first recorded owner, the eminent connoisseur Jonathan Richardson the elder (1665-1745); and it was still thus catalogued in the Bouverie Sale at Christie's in 1859. Since then it has been thought to be Florentine: Sir J. C. Robinson, in his catalogue of the Malcolm Collection (1876), wrote that he was convinced that it was by Andrea del Sarto, while Mr. Berenson, in both editions of his *Drawings of the Florentine Painters* (1903 and 1938), included it in his list of works by G. A. Sogliani, a pupil of Lorenzo di Credi who was later strongly influenced by Fra Bartolomeo. He gave no reason

for this attribution but it may have been suggested by a certain shorthand angularity, noticeable especially in the drawing of the hands.

In the last few years there has been a tendency to look once again to Urbino, and to suppose the artist to have been Timoteo Viti (1467-1523), a fellow townsman of Raphael who was probably a pupil of the latter's father, Giovanni Santi, and is known to have worked later under Francesco Francia at Bologna. His style is a blend of Umbrian, Emilian, and Romagnol: his paintings reveal in varying degrees the influence of Perugino, Costa, Francia, Palmezzano, and Raphael, while his drawings sometimes remind one of Signorelli. The complexity of his artistic formation, with the various possibilities it offers, helps to explain why an attribution based, it must be confessed, mainly on technical considerations found too ready acceptance. Too much was made of the fact that most of Viti's drawings are in grey chalk, with similar blunt strokes and patches of cross-hatching. It had been intended to include the drawing in the volume of the catalogue dealing with Raphael and artists associated with him, but it should in fact have been catalogued in the volume of *quattrocento* drawings already issued, since it can be demonstrated to be by Francesco Bonsignori, a Veronese who lived on for nearly two decades into the *cinquecento*, but who belongs stylistically to the previous century. The present note must therefore serve as an addendum.

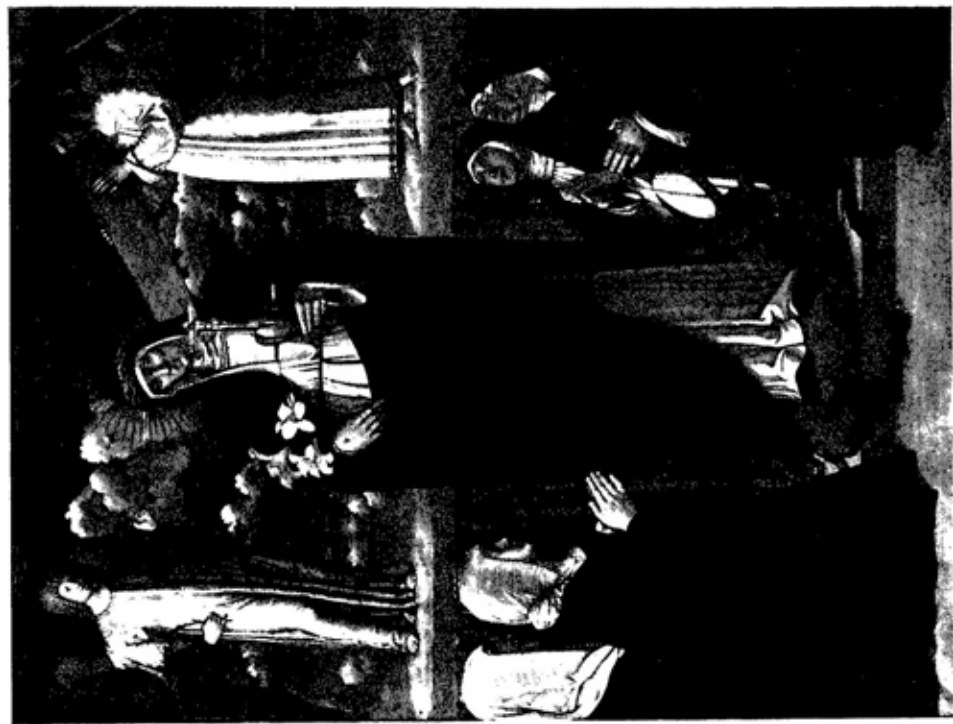
The accompanying reproductions (Pl. xxxvii b) show that this kneeling woman appears as a donatrix in the left foreground of the altar-piece of the Beata Osanna Andreasi by Bonsignori which was originally in S. Vincenzo at Mantua and was moved some years ago to the Palazzo Ducale from the Accademia Virgiliana where it had long hung. There can be no question about the connexion since many details of pose and costume are identical. Such differences as there are only go to prove that the drawing was not copied from the painting; for in the latter she is considerably younger and prettier, with no trace of a double-chin, and holds herself erect instead of sagging slightly forward. From its spontaneity and good quality, and the presence of *pentimenti*, visible in the face and neck, it can be assumed that the drawing is an original study.

As so often happens when a drawing is placed in its context, characteristics which before had been overlooked assume significance. The drapery is seen to have none of the perfunctory little Umbrian puckers which alternate with nonchalant curving folds in Viti's works; here there is conscientious observation of the way in which a heavy mantle falls, and if it shows a tendency, as it breaks into stiff folds near the floor, to change into the rigid substance encasing the woman in the picture (where it may remind us of the drapery in a painting by Cossa) this is only natural in one who in his earliest works reveals Paduan-Muranese influence.

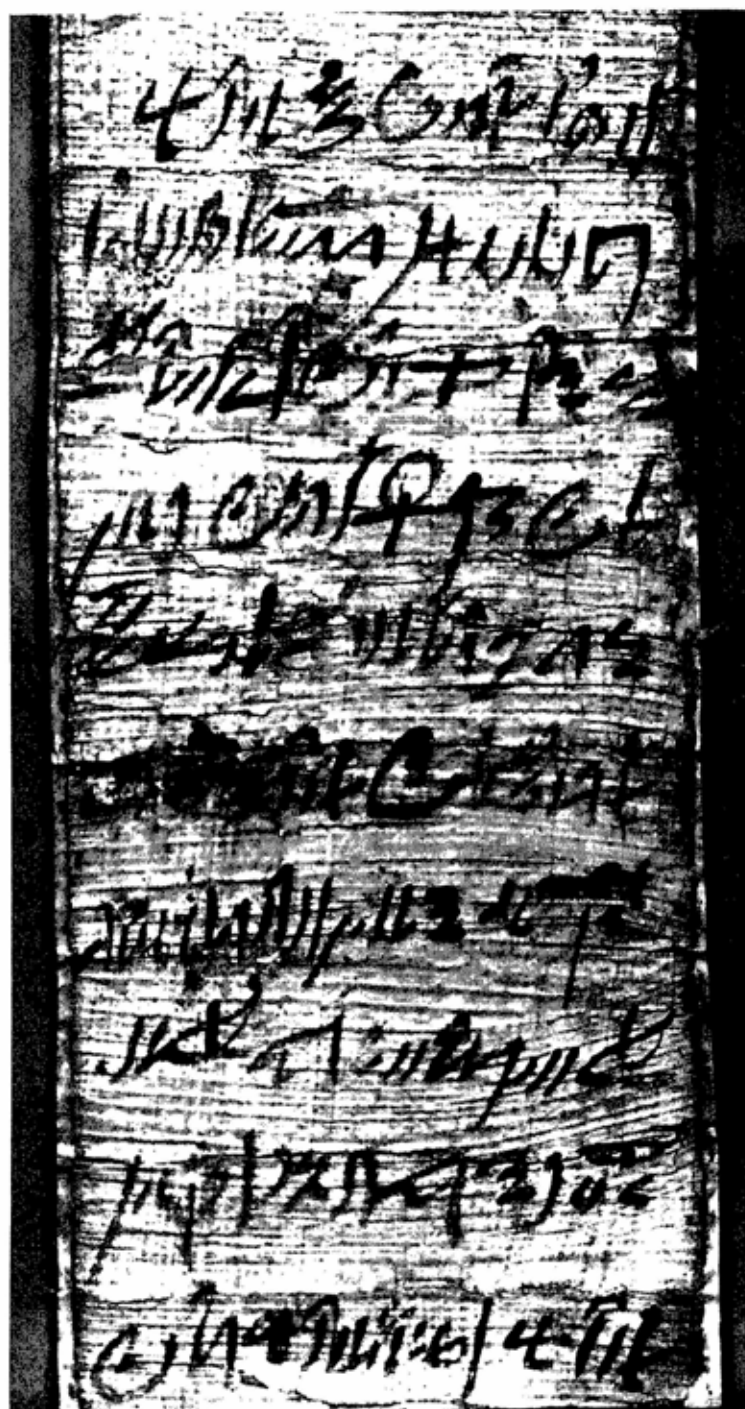
Our drawing must be twenty years or more later than the only other drawing certainly by Bonsignori, the carefully executed cartoon in the Albertina for the



XXXVII a. DRAWING BY FRANCESCO BONSIGNORI



b. ALTAR-PIECE BY FRANCESCO BONSIGNORI



XXXVIII. PART OF AN EGYPTIAN AMULETIC PAPYRUS

Portrait of an Elderly Man, signed and dated 1487, in the National Gallery. In the altar-piece of the Beata Osanna, unlike the *Madonna and Child with Four Saints* in the National Gallery, the artist is no longer overawed by Mantegna, while the rays of beatification emanating from the Beata's head also suggest an advanced date, since the Brief sanctioning her cult in the province of Mantua was not issued until 20 January 1515, ten years after her death. It seems unlikely that such an altar-piece would have been commissioned earlier, in spite of the great veneration in which she was held before and after her death; a veneration which is demonstrated by the publication of two biographies, in 1505 and 1507 (the earlier of which recounts, among other miracles, her posthumous intervention in bringing about the cure of Isabella d'Este's chronic headache), and by such expressions of popular devotion as the ceremony in 1508, when her remains were transferred to an elaborate tomb in S. Domenico, in the presence of Francesco Gonzaga himself. At the time when her cult was officially sanctioned Bonsignori, who seems to have been still painting in the year of his death, 1519, had four years of activity in front of him.

PHILIP POUNCEY

AN EGYPTIAN AMULETIC PAPYRUS

IN the autumn of 1949, when the papyrus illustrated on Pl. xxxviii was purchased, little precise information concerning its purpose could be offered, but at least it was evident that it was of interest both as a dated example of hieratic in an exceedingly cursive form and as a composition of a kind previously known only from two documents, in the Museums of Turin and Cairo, which were published many years ago. These documents have, however, received little attention from scholars and their real purport does not seem to have been generally recognized. Indeed, the term 'decree' by which they are usually known, although not incorrect, describes their function inadequately.

The owner of the newly acquired papyrus (No. 10730) was a general of one of the three kings named Osorkon who reigned over Egypt in the XXIInd and XXIIIrd Dynasties (c. 950–750 B.C.), but, in the absence of his prenomen, the exact identity of the king cannot be established. Unfortunately the opening lines, which probably gave the general's name, are lost. A vaguely worded passage states that he would be sent by the king on a military expedition without specifying the destination. Since, however, it was not the intention of the scribe to chronicle a particular event, but rather perhaps to provide the general with a document which he might use on more than one occasion when serving in his professional capacity, the lack of detail in this respect was probably deliberate.

With the exception of the two concluding lines, the text consists of a series of utterances by the god Amun granting protection to the general from various misadventures and sicknesses, including leprosy and lentigo, and promising him

certain blessings, such as royal favours for his family. The last two lines of the text read: (This document) 'has been prepared according to the words of the great god, the eldest one who first came into existence', from which it may be deduced that it was a record of an oracle delivered by Amun, the god of Thebes. In form the document agrees with other Egyptian oracular texts, the normal method of consulting a deity on matters requiring divine guidance being to place before an image of a god written statements or questions which were so worded that they required merely confirmation or denial, assent or dissent. The god's will was made known by the movement of the image, which was carried in a shrine on the shoulders of priests, forwards to indicate agreement and backwards to indicate disagreement. It may therefore be presumed that the last two lines of this text, which are separated from the preceding lines by a space of about 10 inches, were added as a kind of endorsement after the document had been shown to Amun and had received his assent.

Besides the two papyri already mentioned, several similar documents, all at present unpublished, have now come to light as a result of inquiry in museums and private collections. All these documents, although differing in detail, not only follow the same pattern as our new papyrus in the presentation of their contents, but are also almost identical in shape: each was written on a strip of papyrus which was unusually narrow (approximately 3 inches) in relation to its length (54 inches in the case of the British Museum specimen). It seems clear that this consistency in shape is not without significance, and the only explanation which can be offered is that the papyri were intended to be carried on the person of the owner, for when tightly rolled they would occupy little space and would not impede movement. This explanation is supported by the fact that the Turin papyrus was enclosed in a leather case. Papyri were not usually provided with protection of such a kind, and the need would only arise when they were exposed to considerable friction. The history of our papyrus thus seems to have been that it was obtained by the unnamed general from the priests of Amun, after being submitted to the god for his blessing by an oracular process, and worn by the general (probably suspended from his neck in a small cylinder of leather or gold) as a comprehensive amulet during his military service.

Apart from the characteristics already noted, all the papyri of this class now known possess another feature in common: they are written so cursively that many words and expressions in each papyrus are almost illegible and it is doubtful whether any specimen could be read in its entirety without the help of parallel passages in other examples. Some of the blame may be attributed to the scribal fashion of the time, but probably the chief reason is that amulets of this kind were produced in considerable numbers as a source of revenue to the priests and that little attention was paid to the quality of the script. In this respect they are of value to the specialist in the interpretation of other documents of the

period which lack parallel texts. Lexicographically also they are important because they contain medical and anatomical terms otherwise unknown in Egyptian literature which can sometimes be elucidated either from their context or from their Coptic equivalents. Moreover, in spite of their stereotyped phraseology, they are human documents reflecting the fears and hopes of the ordinary Egyptian in the early part of the first millennium B.C. I. E. S. EDWARDS

AN ANCIENT MARBLE MASK

LORD KINNAIRD has given to the Museum a marble head, illustrated on Pl. xxxix.¹ The chin is missing and the nose is modern. It is hollow behind, the edges presenting a flat surface, and in the top is part of an iron pin, the remains of a hook by which it was suspended. The treatment of the back shows that it was intended to hang against a wall. The marble, white and fine-grained, seems to have come from the ancient quarries of Luna in Italy.

The face, that of an old woman, is deeply wrinkled, with sunken eyes, the pupils being indicated by holes. She had only two front teeth in her upper jaw. On her head is a cloth which is held in place by a band tied on top in a reef-knot. Her hair is visible in front; it is parted and waved and brushed back over the tops of her ears; three small locks hang down onto the forehead and one larger one sweeps forward in front of each ear.

From its shape, this is seen to be a representation of a dramatic mask. The holes in the eyes suggest that it is a faithful copy of one actually worn on the stage, whilst the sagging of the folds in the cheeks recalls the linen of which such masks were made. The formal arrangement of the hanging locks is common on masks, and was probably intended in the original to ease the transition between the false hair and the linen of the face. Copies of dramatic masks were popular in antiquity; their purpose was probably votive. This, from its dignified appearance, must belong rather to Tragedy than to Comedy. Whilst in essentials it may well go back to a Greek original of the fourth century B.C., the treatment of the face belongs to a considerably later date. There is a realism about it which recalls the group of the Laocoon and a class of genre sculptures of old women and peasants related to it, all probably of the late first century B.C.²

Julius Pollux, writing in the second century A.D., gives lists, with brief descriptions, of the masks of Tragedy and Comedy.³ The only Tragic mask of an old woman at all suitable for comparison with this is that described as a 'Domestic Old Woman' who wears a lambskin head-dress instead of an ὄγκος⁴

¹ Probably from Italy. Michaelis, *Ancient Marbles in Great Britain*, 652, no. 44: 'apparently modern'. Maximum width: 7½ in. Registration number 1950-7.7.1.

² Lawrence, *Later Greek Sculpture*, 40 f.

³ *Onomastikon* iv, 133-54.

⁴ A mass of hair above the forehead, frequently found in Tragic masks.

and has a red complexion; she has been conjectured to be the old nurse of the heroine. This identification is strengthened by the resemblance between this mask and that of the Old Nurse of Comedy, whose identity is firmly established by the description of Pollux and by existing monuments in the form both of masks and of complete figures. The same Tragic character is probably represented in two terracottas in the Museum, one a complete figure¹ and one a head, broken probably from a similar body,² and on several Roman sarcophagi.³

R. A. HIGGINS

BRONZE AXES OF ANCIENT CHINA

IN addition to the pieces described in an earlier issue of the *Quarterly*,⁴ the gift made by Mrs. B. Z. Seligman from the collection of her late husband Professor C. G. Seligman included a number of socketed bronze axes acquired in China. In central and northern Europe tools of this kind are the hall-mark of the latest stage of the Bronze Age. At the beginning of the European Iron Age, in the Hallstatt culture, they were for a brief period reproduced in the new metal. The various shapes of socketed axes found in Europe fall into regional groups, and their distribution tells something about the routes along which civilizing techniques travelled.

The similarity of socketed axes, from Ireland to the Far East, makes it unlikely that the tool was invented independently at opposite ends of Asia. Most of the specimens collected in China come from the northern frontier, but a few axes with characteristic decoration seem to have been found in central China, though never in systematic excavations. The Bronze Age of the Yellow River valley began before the eleventh century B.C. with unsurpassed technical accomplishment and apparently unheralded by any primitive stage answering to the early Bronze stage of cultures farther west. The cultural relations of this civilization to the rest of Asia remain almost equally unexplained at the period when socketed axes first appeared in China, in the sixth or fifth century B.C. An analysis of the derivation of the axes throws a little light on this question.

No. 1 is the only specimen for which a provenance is given: 'Siberia'. In shape it is a simplified version of socketed axes found both in the Urals (Ananino Culture) and in south Siberia in the Minussinsk basin. But it is distinguished from these by the casting technique used in its manufacture. The opening of the squarish hole in one of the broader faces is slightly larger and cleaner-cut on the inside than on the outside of the metal wall. Exactly opposite this hole, on the inner side of the opposite wall of the axe, is a corresponding neat rectangular

¹ D 373.

² 1914.5-16.6.

ii, pl. xiii, no. 24a, and iii pt. ii, pl. I, no. 160.

³ e.g. Robert, *Die Antiken Sarkophag-Reliefs*,

⁴ Vol. xvi, no. 3.



XXXIX. AN ANCIENT MARBLE MASK

depression which just fails to penetrate the thickness of the metal. The holes mark the position of clay pegs serving to prevent any movement of the core when the molten bronze was poured into the mould. The shape of the perforations in the axe reflects the crushing of the ends of the pegs as the two halves of the mould were closed on to them. In the present example a little metal succeeded in insinuating itself between the end of one peg and the mould wall.

This casting technique was in use in West Siberia at least as early as the seventh century B.C. In China no socketed axes whatever are demonstrably so early, and there is a presumption that the technique was adopted from West to East. Both in Siberia and farther east it was used alongside other methods.¹ West of the Urals it is unknown, but in the Murmansk area, in Inner Mongolia and northern China perforated socketed axes are common. The holes produced in the casting were no doubt useful in hafting the axe—the hafting loops commonly found on axes farther west are comparatively rare in the Far East.²

Another peculiarity arising from the casting is found in socketed axes from central China as well as from north China and Siberia. This is the lengthwise asymmetry shown in the side-view of axe No. 2. One broad face (the left-hand one in the drawing) and both narrow faces are smooth and shining from contact with the walls of the mould, whereas the other broad face, duller and slightly puckered, looks like a surface left open to the air in cooling, or at any rate not in close contact with a mould-wall. A trapeze-shaped cross-section and the slight ribs at the edges of the rougher surface point to the use of a virtual one-piece open mould, which at most was closed with a flat slab after the metal was poured.

This lengthwise asymmetry is found also in the two decorated socketed axes (Nos. 3 and 4), in which however the raised decoration continued over all four faces of the axes shows that both halves of the mould were carved, one half forming the body of the axe, and the other merely the band of raised decoration on one broad face, the core being secured by some means which avoided perforation of the axe.

On account of their asymmetry these axes are often described as adzes, and there is nothing to show that they were not mounted in this way. European socketed axes, which were sometimes hafted as adzes, were not, however, given an asymmetric shape, and probably the influence of the casting method inferred here, and subsequent conservatism, account for the asymmetry in the axes of east Asia. A common type of Minussinsk socketed axe³ with a single loop set in

¹ Chernitsov in *Krat. Soob. Inst. Ist. Mat. Kult.* xvi (1947), 65 ff. The technique employed in the Ananino culture required a mushroom-shaped core, the head of which rested on the mould, while the bottom end, notched for centring, was wedged with a lump of fusible substance. The latter on casting left a ridge across the bottom of

the socket.

² Egami, N., and Mizuno, S., 'Inner Mongolia and the Region of the Great Wall', *Archaeologia Orientalis*, ser. B, vol. i (1935), English summary p. 6. Jap. text pt. II, pp. 11 f.

³ F. R. Martin, *L'Âge du Bronze au Musée de Minussinsk*, pl. 5.

the middle of one broad face, appears to be an adze, and has regularly a symmetrical section. On the other hand, the Krasnoyarsk type of axe,¹ probably the ancestor of the Chinese axes discussed above, never has this loop, although it is occasionally asymmetric. This asymmetry, as much as the general resemblance, shows a kinship between the decorated socketed axes from central China² and those from the Krasnoyarsk region of South Siberia, and corroborates the date already advanced for them by Egami and Mizuno, about 500 B.C. The tiger-masks found on socketed axes, of which our No. 3 is typical, is in a late Chou style, and can hardly be dated before 500 B.C.³ The other decorated axe, No. 4, has a different kind of mask, resembling (as far as imperfections in both allow comparison) the Kyoto specimen illustrated by Egami and Mizuno as No. A2 in their Corpus 1, and called by them a serpent-dragon. In shape the Seligman axe comes closer, however, to another type—our No. 5 and Egami and Mizuno's Class E. Moulds for axes of this type have been found at the Mu-yang fortifications of the Han period in Manchuria. Our axe No. 4 is therefore probably of the fifth or fourth century B.C., while No. 5 may be as late as the beginning of the Christian era. No. 6 is a unique variant of this type and is probably equally late. No. 7, apparently an adze, has below the loop the vestige of a small cross formed by lines in relief, a characteristic of north China derivatives of south Siberian axes made from about 500 B.C. The oval socketed object, No. 8, is said to have come from Siberia, where rather similar objects are found⁴ and regarded as *lissoirs* used in the preparation of leather. Egami and Mizuno illustrate one such subject from their Sui-Yuan collection and connect it, mistakenly, with the socketed axes with widely splayed blade found in Indo-China. W. WATSON

NIGERIAN ANTIQUITIES IN THE OLDMAN COLLECTION

REFERENCE has already been made to the purchase of the Oldman Collection (*B.M.Q.* xvi. 2, p. 54). With the exception of the great series of bronze plaques acquired from the Foreign Office after the Benin Expedition of 1897 and of the Torday collection from the Belgian Congo, this constitutes the most valuable addition ever made to the African collections; it consists

¹ G. V. Merhart, *Bronzzeit am Jenissei*, p. 55, Abb. 19-23.

² Egami and Mizuno, loc. cit., pt. ii, p. 9, where two examples are cited, the Eumorfopoulos specimen (P. Yetts, *Catalogue*, vol. i, pl. lxxiii, no. A 163) and another in a private collection in Kyoto. There are a number of specimens in Stockholm, cf. *B.M.F.E.A.* 17, and B. Karlgren, *Some Weapons and Tools of the Yin Dynasty*, pls.

3 and 4. Also Li Chun, *Yeh Chung P'ien-yu* (Illustrated Catalogue of Antiquities from Anyang) 1st ser., ii, p. 11 and 2nd ser., ii, pp. 21, 22.

³ Cf. W. P. Yetts, *The Cull Chinese Bronzes*, p. 75, no. 13.

⁴ Cf. Martin, loc. cit., pls. 9, 24, and 25. D. Klements, *Drevnosti Minusinskogo Muzeia*, Atlas, pl. viii. 31.



a



b



c

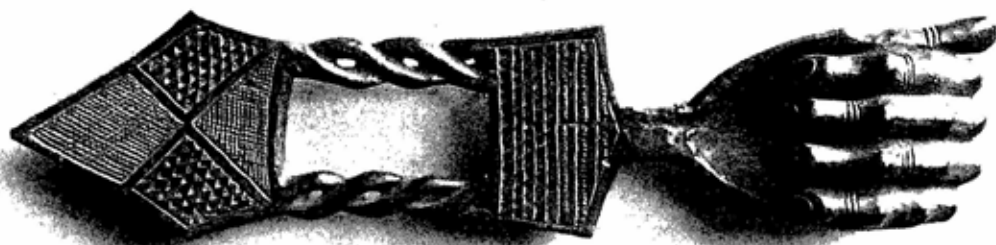
- XL. *a*. Bronze figure of a man wearing a cross: from Benin, Nigeria (Height: 25 inches)
b. Bronze figure of a woman: from Bida, N. Nigeria (Height: 12.2 inches)
c. Bronze vase: from Benin, Nigeria (Height: 11 inches)
 (Oldman Collection)



a



b

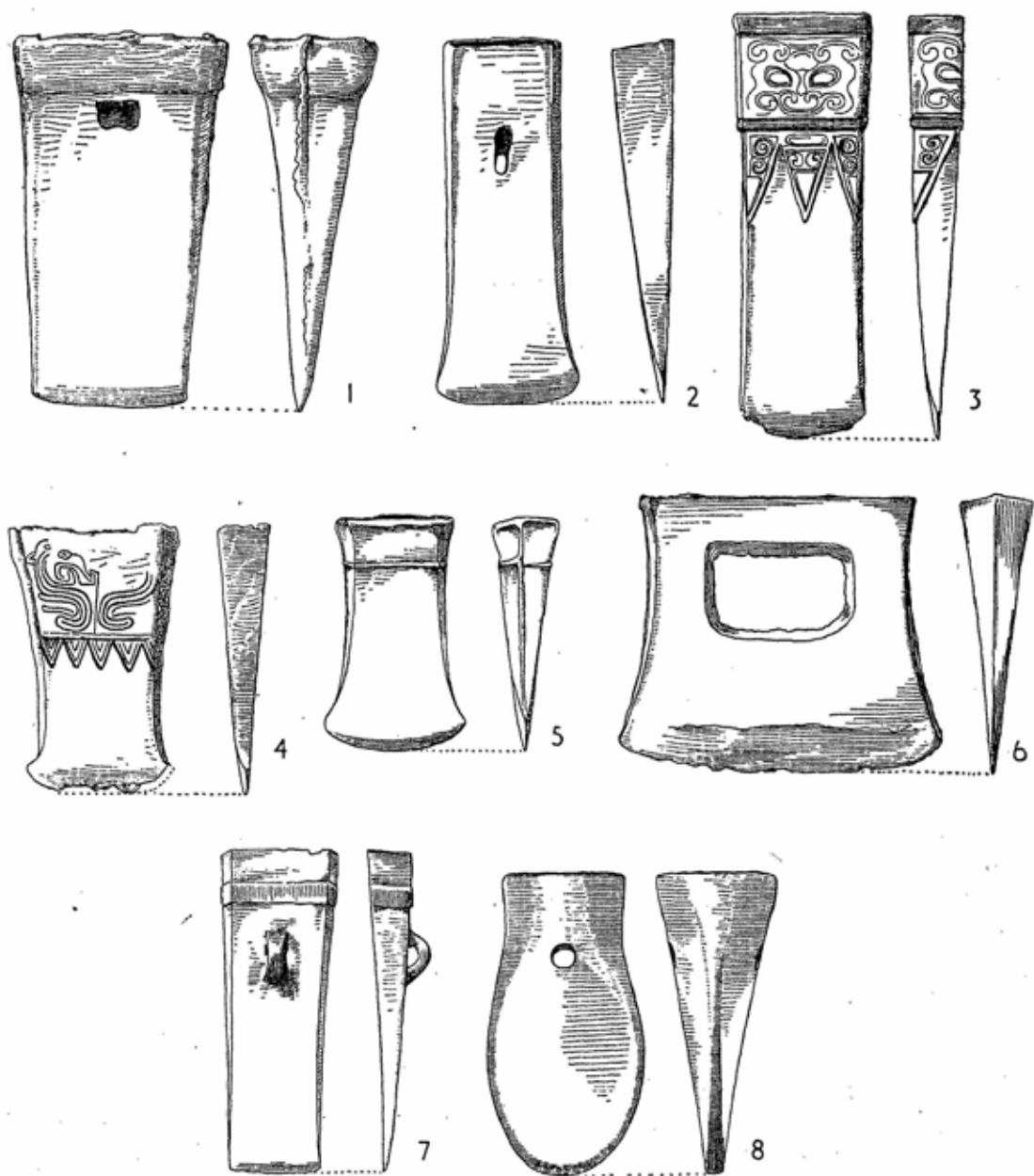


c

XLI. *a*. Wooden Cup in the form of a human head with ram's horns: Bushongo Tribe, Belgian Congo (Height: 10.8 inches)

b. Wooden Figure: Bene Lulua Tribe, Belgian Congo (Height: 15.4 inches)

c. Woodcarving in the form of a human hand: Bushongo Tribe, Belgian Congo (Length: 18.8 inches)
(Oldman Collection)



BRONZE SOCKETED AXES FROM THE SELIGMAN COLLECTION (c. 1)

of many hundred pieces, the most important of which are from Nigeria and the Belgian Congo. This note is concerned with the Nigerian pieces, and especially with those from Benin, of which Mr. Oldman had one of the most notable collections still remaining in private hands.

Chief among the Benin antiquities are two magnificent cast bronze figures which probably date from what is usually regarded as the best period of Bini art—c. A.D. 1500–1650. One, representing a Bini man blowing an ivory trumpet,¹ is among the three finest examples known of this subject and is in perfect condition; another has been in the Museum since 1903 but the arms and the trumpet are severely damaged. The second large figure in the Oldman Collection is illustrated in Pl. XL a, with this article, and is by far the finest known specimen of its type. The function of the personage represented is not clear, but the Maltese cross worn upon his breast is no doubt to be connected with the Portuguese Jesuit Mission which existed at Benin in the sixteenth and seventeenth centuries; the same personage, similarly accoutred, and always holding the same axe-like object (of which only the lower part of the haft remains in the Oldman specimen), is seen on some of the bronze plaques, and the Museum also possesses a very much later example, in the round, of comparatively inferior conception and workmanship.

Of a pair of fine bronze figures of Portuguese crossbowmen, both somewhat broken, and having a 'goat's foot' lever for drawing the crossbow suspended on the right thigh, one has been retained, while its duplicate has been acquired by the Nigerian Government.² These two figures, undoubtedly from the same hand, may be assigned to the early sixteenth century and may well commemorate certain Portuguese officers and men who are said to have assisted the great Oba Esigie in his war with the Ata of Idah (A.D. 1515–16). These works are remarkable for the spiral treatment of the human body, otherwise almost unknown in African sculpture, and doubtless due in this case (though not in all) to European teaching.

The spherical vase of cast bronze from Benin seen in Pl. XL c is ornamented with leopards, frogs, mudfish, and crossbow quarrels in relief as well as with a formal overall pattern of crescents incised in the wax before casting took place.³

¹ Published in the catalogue of the exhibition of 'Traditional Art of the British Colonies' held at the Royal Anthropological Institute in 1949 (frontispiece); in the illustrated handbook *Traditional Sculpture from the Colonies* for the exhibition at the Imperial Institute in 1951 (for which many fine pieces were lent by the Trustees of the British Museum) (pl. 11); and in the *Annual Report of the National Art-Collections Fund* for

1949 (facing p. 29).

² A somewhat similar figure, of an arquebusier, complete, has been in the Museum since 1928 (*B.M.Q.* ii. 4, pp. 95–97 and pl. lxii).

³ A somewhat similar piece, with long chains for suspension, is in the collection of the Museum für Völkerkunde, Berlin (see von Luschan, *Altertümer von Benin*, 1919, vol. ii, pl. 89).

In some ways the most interesting of all the Oldman bronzes is the figure of a woman illustrated in Pl. XL b.¹ This is stated to have been obtained in Bida, the capital of the Nupe kingdom north of the Niger, but is unlikely to be Nupe work. Stylistic evidence strongly suggests that it is to be associated rather with the remarkable group of bronzes said to have been carried away from Idah on the Niger in the mid-fifteenth century by the great chief Tsoede, and jettisoned during his flight up the river at Tada, Jebba, and perhaps other spots. These are in several different styles, suggesting variously the Ife tradition and certain early forms of Benin art; they, and with them the Oldman piece, are likely to prove of cardinal importance in the study, as yet hardly begun, of Nigerian art history.

Mention should also be made of a cast bronze head with a peculiar tubular projection on the crown, perhaps representing a spirit, and showing Yoruba as well as Bini stylistic traits; a cast bronze lid, ornamented with elephant heads in relief, for a kola-nut bowl; and an exceptionally fine iron ceremonial sword of the type known as *ada*, inlaid with leopards in brass, and with an ivory hilt.

Among several important ivory carvings in the collection are two kneeling female figures about six inches in height, one an excellent example of typical Benin style, the other probably to be assigned to the style of the Yoruba town of Owo, sixty miles to the north, though it may well have been collected, and even made, at Benin. These two towns exerted great cultural influence upon each other over many centuries, and further research may well show that, at some periods at least, the Obas of Benin looked to Owo for some of their finest ivory-carvers. In general, Owo art seems to have maintained its vitality more successfully than did the less imaginative, more pedestrian court art of Benin.

More recent Nigerian work in the collection includes a number of interesting wooden masks and figures as well as stools, weapons, and other ethnographical material.

W. B. FAGG

CONGO SCULPTURE IN THE OLDMAN COLLECTION

MR. W. O. OLDMAN'S ethnographical collection from Africa consisted (apart from the Nigerian antiquities listed above) almost entirely of woodcarvings from the Belgian Congo and, to a less extent, from the coastal parts of the French Congo. It is an extremely valuable complement to the collection made for the British Museum by Emile Torday in 1907-9 which forms the nucleus of the Congo collections. Although, unlike the Torday Collection, it is almost completely without documentation, the great majority

¹ First published in the catalogue of the Royal Anthropological Institute exhibition, 1949, pl. 5.

of the pieces are readily identifiable by tribe or even sub-tribe, and the fact that many of these are exceptional in sculptural quality or variation of detail gives them great value in ethnological study. Selection of pieces for illustration here must necessarily be arbitrary, for many others are equally deserving.

From the Bena Lulua—often considered to be artistically pre-eminent among the Congo tribes—comes the exquisite figure seen in Pl. xli *b*, the only first-class example of this art possessed by the Museum. It represents an elaborately cicatrized woman standing with a small bowl in her left hand and with a high pointed coiffure, and is probably an ancestral figure. It was published in Leon Underwood's *Figures in Wood of West Africa*, 1947, Pl. 42a.

Of a large number of woodcarvings from the Bushongo tribe, two are illustrated, both probably from the Bambala sub-tribe, from which the king is always chosen. The first (Pl. xli *a*) is a ceremonial drinking-cup, finely carved in the form of a human head with ram's horns and pointed ears;¹ this is perhaps the finest of all known specimens of the type, which is unrepresented in the Torday Collection and may prove of much importance in the study of diffusion and convergence owing to its similarity to the ram-horned ancestor heads of Owo in Southern Nigeria (see *Man*, 1951, art. 124). The second piece (Pl. xli *c*), a carving of a human hand with an elaborate handle, may have been some form of ceremonial ladle or a hook for suspension of valuables; on the back a human head, a weevil (an emblem of the Supreme God), and a crescent are carved in relief.

The Baluba, a vast tribe or group of tribes spread over much of the eastern half of the Belgian Congo, are comparable to the Yoruba of Nigeria in the combination which their art exhibits of broad stylistic unity with great and fertile variation of stylistic detail from place to place and from carver to carver. By virtue of the Oldman purchase, the British Museum now possesses good examples from a wide range of these sub-styles, in the form mainly of male and female ancestor figures and of bowls and chiefs' stools supported by human figures.

Among other tribes represented are the Basonge (by one of the largest known fetish figures in their cubistic style), the southern Bambala, the Bayaka, the Bakongo of the Congo mouth, and the Azande of the Sudan-Congo frontier.

W. B. FAGG

¹ Published in the 46th *Annual Report of Nat. Art-Coll. Fund* (1949), facing p. 29.







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